

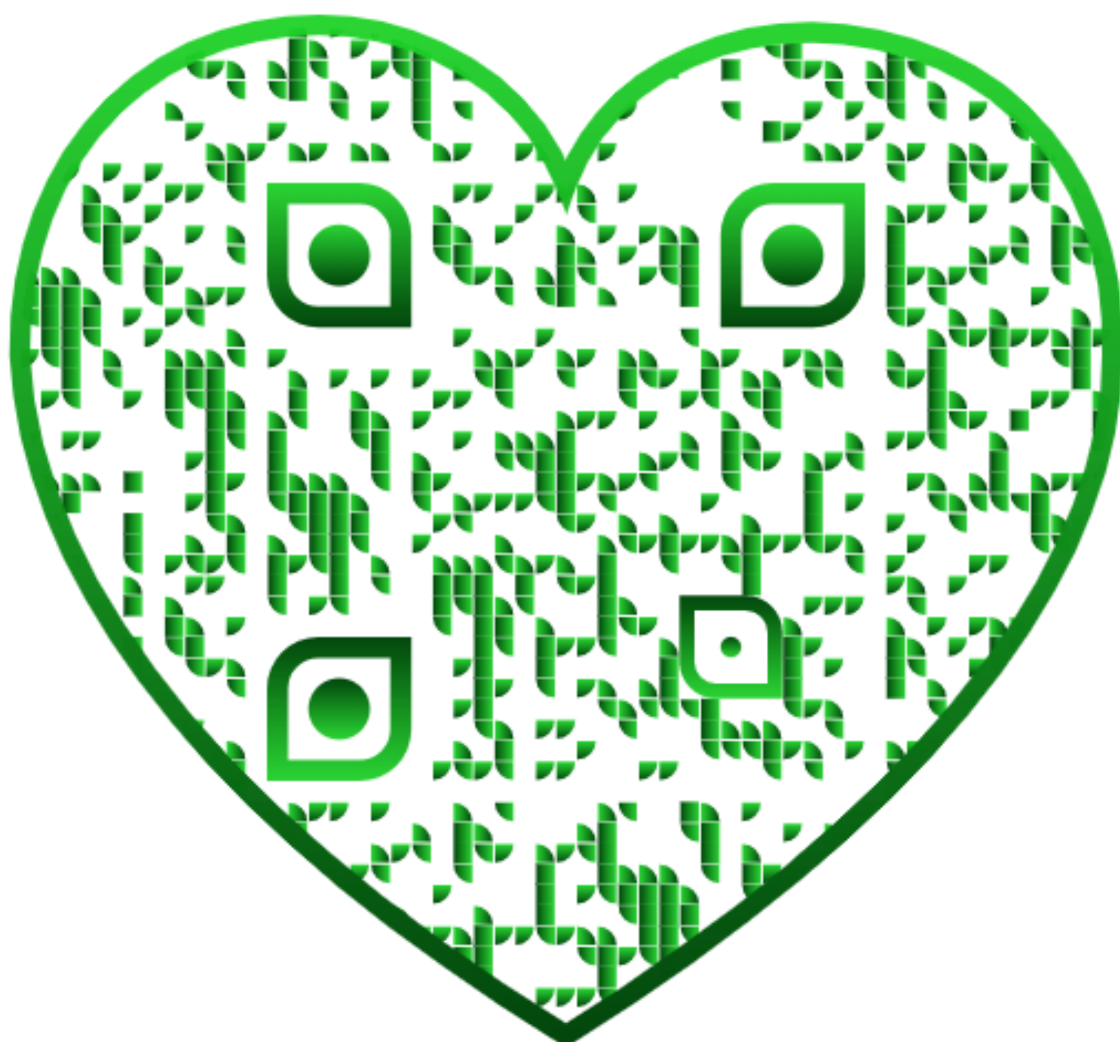
THE ARCHIVE COLLECTION

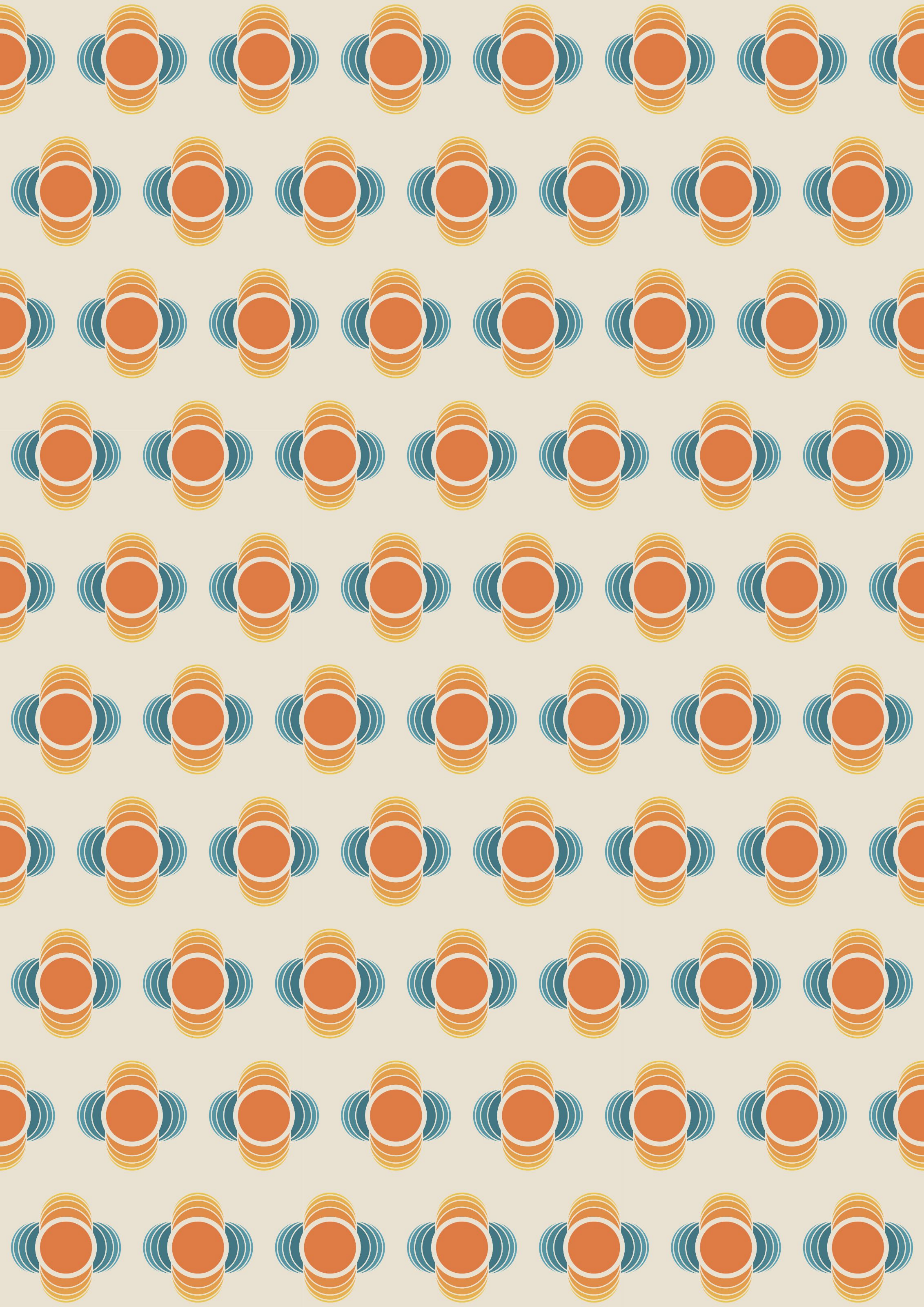
ULTIMATE
RECORD
COLLECTION

PART 1
1964
-76

THE
MUSIC.
AS IT
HAPPENED.
BY THE
PEOPLE
WHO
MADE IT.

FROM THE MAKERS OF **UNCUT**





WELCOME

IN the five editions of the publication so far, the *Ultimate Record Collection* series has brought you authoritative selections from across three decades of the very best music. It's also been an opportunity for *Uncut*'s most dedicated (read: overdrawn) record hunters to dive deep into our own collections to bring you their recommendations, and absorb ourselves again in the delights of hearing the music on its original vinyl. Not that we really needed an excuse.

Of course, it wasn't very long before we started asking ourselves what the *Ultimate Record Collection* might look like for an individual artist. So now you find us at the first volume of the *Ultimate Record Collection: David Bowie*, and the answer is, it looks pretty good. Here our happy task has been to recreate for you an immersive experience of the Bowie catalogue – the albums, the singles, EPs and compilations – in the order they arrived.

In the chronology that follows you will find the story of Bowie's breakthrough and rapid ascent. You'll enjoy the early search for identity via the early singles. You'll note the profusion of releases as Ziggymania mounts in 1972–73, and how earlier songs – some officially sanctioned, like "Life On Mars"; some not, like "The Laughing Gnome" – are drawn into the timeline, different editions of Bowie sitting beside each other in the catalogue, and the charts. It's a situation you imagine might have appealed to him.

While compiling the catalogue, we've taken the opportunity of telling the stories behind it.

Drawing on a range of new interviews and on *Uncut*'s archive, we've created the first volume in an insightful oral history of Bowie's recordings. Our own thoughts supplement the observations of the eyewitnesses. You'll find there's plenty to dig into. But if you stay on the surface, that's fine too. Not only is the Bowie catalogue large, varied and to be unreservedly recommended, it is also beautiful to look at. As well as the art of the sleeves in the core catalogue, there's a lot to enjoy in the picture sleeves offered to the wider world – if not to the UK, where "company bag" sleeves were the norm.

As with everything Bowie, it turns out there was a plan. Dai Davies, whose willingness to share insights from his time as MainMan PR to Bowie from 1971–72 has been invaluable to our understanding of the period, explained why: "Picture sleeves are a real nuisance –

they slow up the process if you're having a hit," he told us. "If you've pressed up 10,000 discs and have the market for 30-40,000... Getting hold of 20,000 discs is hard enough, but if you've got to put them in picture sleeves, that could slow things up by three or four days – by which point you could lose a few chart positions."

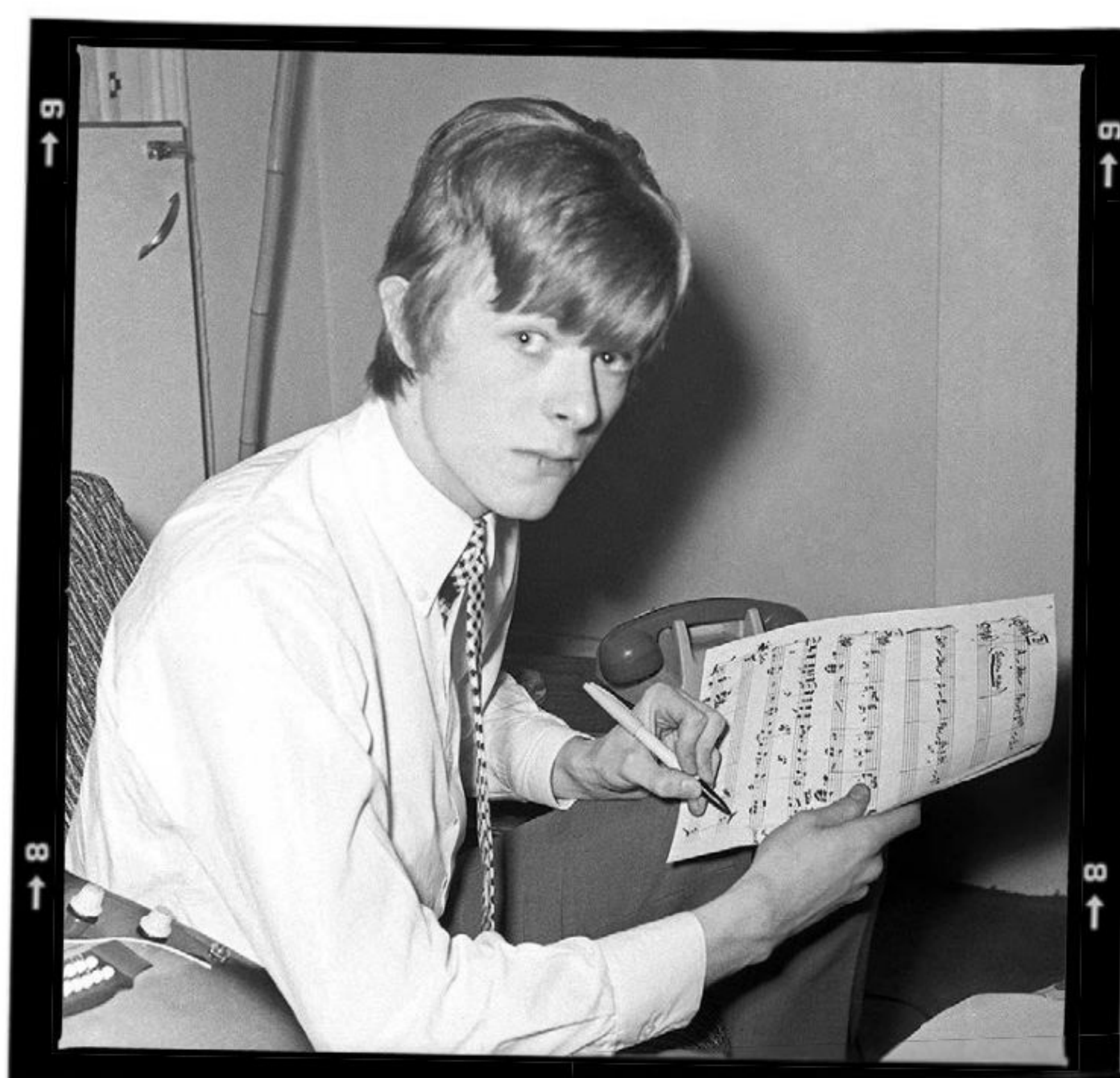
Bowie was too busy touring the UK and US to tour extensively in Europe – so picture sleeves went there in his place. "They needed to get every bit of mileage out of the single," says Dai. "All you can do in Europe is to try and sell to the coolest 20,000 people in that country – the people in, say, Amsterdam who follow what's happening in the UK."

Lifetimes have been dedicated to the many delightful regional sleeve variations in this period of the Bowie catalogue, and we've given a flavour of them here, even if we can't (as we have elsewhere in this magazine as far as possible) hope to track and trace them all. Perhaps that's key to the appeal of Bowie that we're

trying to elucidate in this magazine. As much as you can look, listen and read, there always seems to be more to discover. As the godfather of our Bowie collection, Jens Döpke (of the *Bowie-collection.de* website), explains in our Miscellany, "There's no such thing as a 'complete' Bowie collection..."

We'll see you back here in April as we venture further in. ●

JOHN ROBINSON, EDITOR



When he lived his dream: Bowie in 1966 and January '74





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114

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THE
WORLD OF
DAVID
BOWIE

music: arthur
have you still runned
there in a happy land
little bonobond
will come count
silly boy boy
she heard on the
karma man
rubbish
let me
course and
she's got medals
in the heart of the man
when I live day

33

BECCA

The image shows the front cover of a Mercury Records 40th Anniversary CD. The background is a light pinkish-orange color. In the center is a large, stylized graphic of a CD. The CD's surface is a darker shade of the background color and features several large, purple, double-headed arrows pointing outwards from the center. The Mercury Records logo, which consists of a stylized 'M' inside an oval with the word 'mercury' below it, is positioned at the top center of the CD. Below the logo, the text '40TH ANNIVERSARY' is printed in a bold, sans-serif font. Further down, the text 'THE BEST OF THE MERCU' is visible, followed by 'RECORDS' and '1954-1994'. At the bottom of the CD, the text 'A COLLECTION OF THE BEST OF THE MERCU' is printed. The large number '40' is superimposed over the bottom half of the CD graphic. The overall design is clean and celebratory.

Since there's a reason for everything,
a Revolution Enterprise winner **EVIL ALIENS**
a master anthology for **Blackboard Paper** featuring
The Grateful Dead, Mighty Baby, Brinsley Schwarz,
Marc Bolan, Pete Townshend, David Bowie, Hawkwind,
This Alloy Gang, Pink Floyd, Edgar Broughton and
books, charts, vinyl and...

The image shows the front cover of David Bowie's album 'Drive In Saturday'. It features a black and white photograph of Bowie sitting in a chair, looking directly at the camera with a serious expression. He is wearing a light-colored, patterned jacket over a dark shirt. The text 'DRIVE IN SATURDAY' is at the top in a large, bold, sans-serif font. Below it, 'DAVID BOWIE' is written in a similar font. At the bottom, 'ROUND AND ROUND' is written in a smaller, bold font. In the top right corner, the RCA logo is visible, along with '245511' and 'STEREO'. In the bottom left corner, there is a small text box containing the text 'on the new LP "Aladdin Sane" (AS 4857)'.

RCA

VICTOR
47.118

**"DAVID
BOWIE"**

TIME
THE PRETTIEST
STAR

65

THE WORLD OF DAVID BOWIE

*uncle arthur
how you will Tuesday
there is a happy land
little bombardier
sell me a coat
silly boy blue
the hooded boys
karana maso
rubbery band
let me sleep beside you
come and buy my toys
when got medals
in the heart of the morning
when I too are dressed*

DECCA

The image shows the album cover for David Bowie's 'Rebel Rebel'. At the top left is the RCA logo, and at the top right is the Victor label with 'LPA-62004'. The text 'DAVID BOWIE' is in large, bold, black letters, and 'REBEL REBEL' is in large, bold, white letters with a black outline. Below the text is a photograph of David Bowie in a military-style uniform, holding a gun. A large, bold, red number '80' is overlaid on the bottom half of the image.

A collage featuring a close-up of David Bowie's face with his signature spiky hair. Overlaid on the image is the text "David Bowie" in a stylized font at the top left, "ROCK'N' ROLL SUICIDE" in a bold, blocky font on the right, and a large, prominent red number "82" in the foreground. In the top right corner, there is a small logo that reads "RCA VICTOR LP PRO-1001".

SPECIAL THANKS TO:

Ray Attard	Dana Gillespie	Ken Scott
Olivier Bernatzki	Rob Hughes	Julian Stockton
Woolf Byrne	John Hutchinson	Shel Talmy
Kevin Cann	Allan Jones	George Underwood
Dai Davies	Phil Lancaster	Mike Vernon
Ian "Inky" Davies	Dennis MacKay	Tony Visconti
Jens Döpke	Mark Pritchett	Steve Wareham
Mike Garson	Teodor Rejjic	Mike Weller

EYEWITNESS!

1964-1966

Davie Jones becomes David Bowie. Members of Bowie's early bands recall their association with a star on the rise

GEOERGE UNDERWOOD [school friend; The King Bees, guitar and harmonica]: I think David quite easily changed his identity. He didn't hang on to things for too long. He discards a thing if he doesn't think it's working and gets on with something else. That's been the story of his life, really; that he's been able to do that.

SHEL TALMY [producer]: I liked what I heard and it was different to what everyone else was doing at the time. In the meantime it was great, I enjoyed him. He wasn't doing conventional 1960s rock, his lyrics were different, his approach was different. It was not conventional; it was not like anything I had been doing or anyone had been doing for that matter, so I thought it'd be fun to take a shot and see what came out of it.

GEORGE UNDERWOOD: David was the one who wrote the letter to [*white goods magnate*] John Bloom, and then John Bloom said, "Get in touch with Leslie Conn." He was the first person in the real music business that David met, when we had The King Bees. That was the first rung up the ladder. He worked for Dick James, who published The Beatles. We thought that somewhere up there was a line to the top.

WOOLF BYRNE [The Manish Boys, baritone saxophone]: A chap called Davie Jones had a manager called Leslie Conn and he eventually persuaded us to take on Davie Jones – he had a recording contract with Decca and had had one release already. As with all of those managers of the 1960s, there were promises, promises. More releases to come, America...

PHIL LANCASTER [The Lower Third, drums]: You couldn't top David in terms of humour. He was great, very personable – I hit it off with him straight away.

WOOLF BYRNE: We were quite keen – if we weren't working we were practising several times a week at Paul's parents' house. Paul [*Rodriguez, fellow Manish Boy*]'s dad was a lovely guy. David would come down or stay for a few nights. My mum was very proud of having him as he was such a nice chap. He was polite and appreciative. He was neat and tidy and took care of his appearance.

SHEL TALMY: We were on the same page, that's one of the reasons I went ahead with him. I recognised in him what I had been also – confident to the point of being arrogant, as teenagers are. He ➤

THE KINKS. Dedicated follower of fashion.
Till the end of the day.
SANDIE SHAW. Tomorrow How can you tell.
THE SEARCHERS. Take me for what I'm worth.
DONOVAN. Josie.
THE OVERLANDERS. Michelle.

THE ROCKIN' BERRIES. The water is over my head.
DAVID BOWIE. Can't help thinking about me.
A BAND OF ANGELS. (Accept my) invitation.
THE KOOBAS. Take me for a little while.
THE SETTLERS. Nowhere man.

HITMAKERS VOL.4



**HITMAKERS
VOLUME 4**
Released: 1966
Label: Pye
Producer (Can't Help
Thinking About Me):
Tony Hatch
Highest chart
position: UK -

1964 – 1966 THE EARLY BANDS

was and I was. I recognised a like-minded person and we connected pretty much from the get-go. I was recently married and the only free gig Bowie ever did was when he offered to play for my then wife's 21st birthday party.

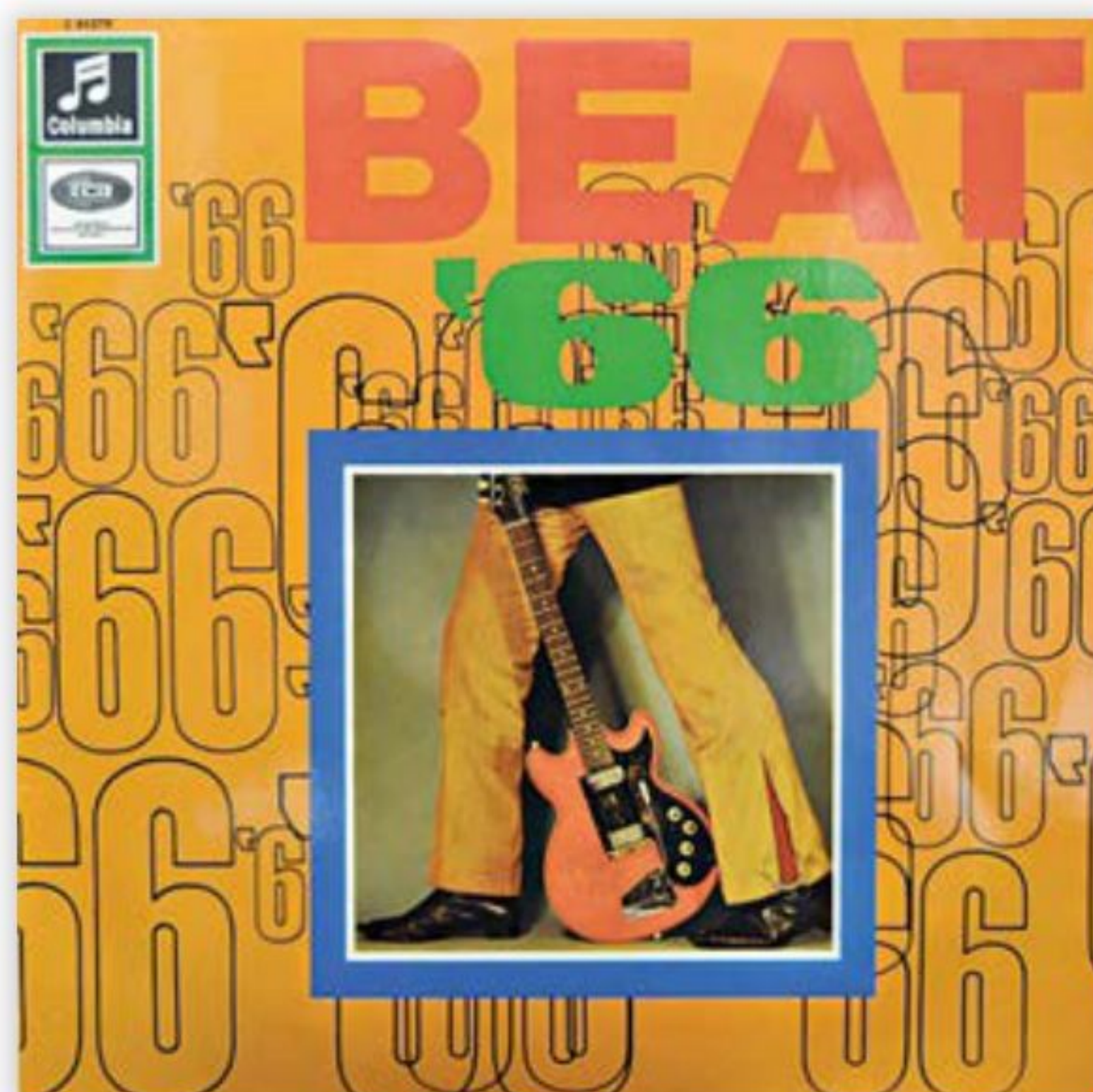
WOOLF BYRNE: Along comes Leslie Conn with this young chap, skinny with long blond hair dressed in a way we all thought was rather good: Davy Crockett suede boots and all that. He joined in a couple of times, a bit of a squeaky-sounding voice compared to our John [Wilson, *original Manish Boys singer*]. Then he came out with a saxophone, so we thought, 'Great, this is powerhouse stuff – we can have two saxes and a trumpet!'

SHEL TALMY: He had confidence, and he could sing well. He was a good stage performer; he had all the requisite qualities in order to make it, and that was the reason I decided to pursue it. Probably, when you're 17, 18, 19, you're extremely confident and with nobody to shoot you down in particular. And nobody around me was shooting anybody down.

WOOLF BYRNE: We didn't play many Davie Jones originals until he came up with what became the B-side of the record, "Take My Tip" – we played that a few times. He had a lot of charisma; when John sang, people used to listen and enjoy his work, but they kept on dancing or doing what they were doing. But with Davie, they would actually stop and look. It was quite amazing, really. Most of the time he was to the Manish Boys as Mick Jagger was to the Stones – just another Manish Boy. It was only when he got his bookings, around the Bromley area, that we were Davie Jones & The Manish Boys. After us being unsure, he fitted in, even though he was two years younger than our youngest member. He livened us up quite a lot – there was no inkling he was leaving.

PHIL LANCASTER: I answered the Lower Third's ad, and Graham [Rivens, *Lower Third bassist*] said, "Meet our singer at the Giaconda." It was a coffee bar in Denmark Street where anyone who was anyone in the pop business hung out at that time. I went to the counter and said, "Do you know a bloke called Davie Jones?" They said, "You've just walked past him." He was on the phone which was by the door. We introduced ourselves, sat down and had a cup of tea and talked and talked.

SHEL TALMY: When I first got here [to England] I described the music I was hearing as "polite", and it was. The musicians were polite, the recordings were polite.



PHIL LANCASTER: I loved David's songs. We had complete freedom musically apart from the chord structure – we did our own thing and David left it to us to arrange it and do what we felt. The melody and the lyrics would be his – he would be singing and playing the guitar. The other guys would be singing backing vocals. He'd play 12-string on some of the numbers, but not all. That's how he brought us the songs at rehearsals. They'd fixed up a rehearsal room above the Roebuck pub and we rehearsed there once a week in the afternoon. You could park up anywhere then – we'd park the ambulance up outside.

JOHN "HUTCH" HUTCHINSON [The Buzz, guitar]:

David was very much a dancer at the front. The rest of us would think he was doing a Mick Jagger. And he could dance and move about, no matter what the material was – he was very good at it. The gigs I remember best was playing at the Marquee – we had a residency called the "Bowie Showboat". There were teen girls at the front who were David's fans – that was a new thing to get used to. He had charisma, but at the record company, people didn't really know who he was. I think when you have someone who does something so different, people will tend to ignore them and let them slip past. And they're the ones that can be ultimately most successful of all.

PHIL LANCASTER: He was totally driven and totally focused. If something was going to get in the way of that he'd get a bit upset. Which was great, because I was ambitious. The fact that he had songs gave us our identity. I thought we'd make it – he discovered and it would just flow from there because we were original.

GEORGE UNDERWOOD: You've got to remember David was very competitive with everyone and everything – even when he was very successful, he was still competitive with his peers. Always charming. He'd do it in such a charming way. You weren't sure if he was having a joke or not.

PHIL LANCASTER: One time we were loading the stuff back into the ambulance and we felt stuff hitting us on the head, and it was girls from one of the offices above. They didn't know who we were from Adam, but they could see we were in a group and they were chucking sugar lumps at us. We felt, 'All right – we've made it!' ●

www.johnhutchhutchinson.co.uk

Phil Lancaster's book *At The Birth Of Bowie* is out now
www.sheltalmy.com



NPL 18144

side one
Michelle—THE OVERLANDERS
Till The End Of The Day—THE KINKS
Tomorrow—SANDIE SHAW
Josie—DONOVAN

The Water Is Over My Head—
THE ROCKIN' BERRIES
Take Me For What I'm Worth—
THE SEARCHERS

side two
Dedicated Follower Of Fashion—THE KINKS
How Can You Tell—SANDIE SHAW
Can't Help Thinking About Me—
DAVID BOWIE with the Lower Third
(Accept My) Invitation—A BAND OF ANGELS
Take Me For A Little While—THE KOOBAS
Nowhere Man—THE SETTLERS

HITMAKERS VOL. 4

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previous
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present here another LP
containing twelve recent
hits by the original artists.**

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Baby Don't Go—SONNY & CHER
He's Got No Love—THE SEARCHERS
Where Are You Now—JACKIE TRENT
That's The Way—THE HONEYCOMBS
Poor Man's Son—THE ROCKIN' BERRIES
Zorba's Dance—MARCELLO MINERBI
side two
Long Live Love—SANDIE SHAW
Bread And Butter—THE NEWBEATS
See My Friend—THE KINKS
Colours—DONOVAN
Tossing And Turning—THE IVY LEAGUE
Take A Heart—THE SORROWS
To Wendy With Love—SOUNDS ORCHESTRAL
NPL 18116

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Inset, opposite page:
the *German Beat '66*
LP from winter 1965,
featuring "Baby
Loves That Way"...
the first album to
feature a Davie
Jones composition



DAVIE JONES WITH THE KING BEES LIZA JANE

On fire with roots rock'n'roll, Bowie's first band unleash some raw power, vamping on a blues standard. Credited to Leslie Conn, Bowie's first manager

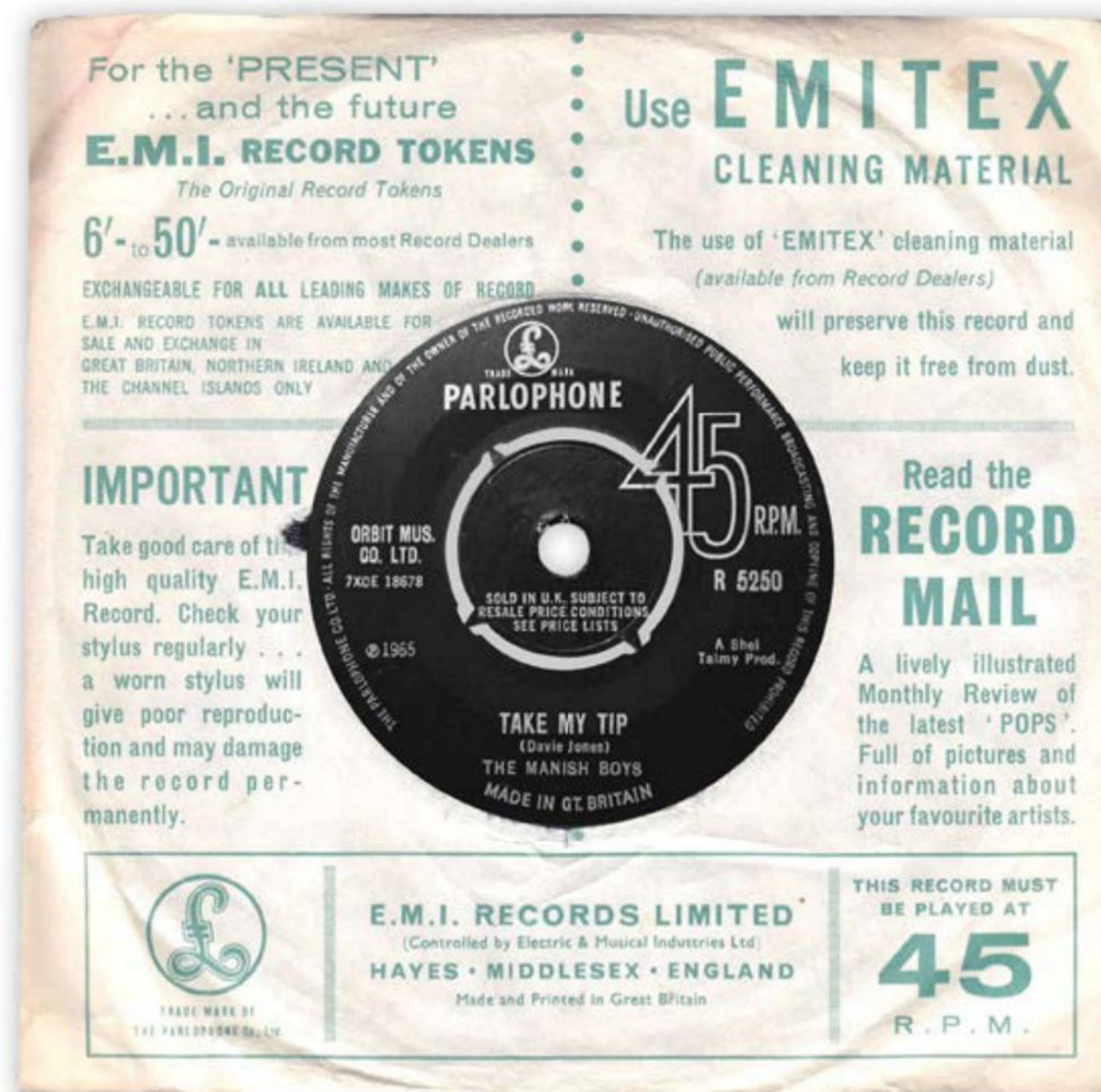
GEORGE UNDERWOOD: That was David and I, in my mum and dad's house, in the kitchen, sitting there with a guitar just fooling around. Leslie Conn put his name to that. He said, "Oh, try this line." He'd written some words; I don't think we even used them. He thought he wrote it. When I went solo, my managers were Leslie Conn and Peter Grant. Peter took me to one side and said, "It's a shame about Leslie. He's the only Jewish boy in the music business who can turn half a crown into two-bob." He was saying he was a bit of a loser, you're not going to be anywhere with him. He was a nice enough guy.

When we were in The King Bees, David turned up for rehearsal one day and said, "Actually, I've got another band. I'm off. See you, bye." We were left high and dry. He'd been rehearsing with The Manish Boys while he was with us. He realised that we weren't going anywhere, that's fair enough. He wanted to go somewhere. ●



LIZA JANE

Released:
June 5, 1964
Label: Vocalion Pop
Producer: Leslie
Conn
B-side: Louie Louie
Go Home
Highest chart
position: UK -



THE MANISH BOYS I PITY THE FOOL

A strong take on the Bobby Bland number, with guitar solo by Jimmy Page. B-side "Take My Tip" is the first Jones/Bowie original to be released

WOLFBYRNE[SAX]: We did a session for Decca, and then somehow the Decca contract – whether it was through Leslie Conn or the Musicians' Union – was annulled. It was through Leslie Conn that we were seen by Shel Talmy and how we came up with the record for him. I think it was his idea that we do this Bobby Bland number. We didn't play many Davie Jones originals until he came up with what became the B-side of the record, "Take My Tip" – we played that a few times.

SHEL TALMY: Bowie was unquestionably the leader, but I worked with them in terms of rehearsing the band so that we knew what we were doing. It's always 90 per cent rehearsal and 10 per cent hoping for something spectacular to happen in the studio, and occasionally it does. But I wanted to know what we were doing and that studio was a place to work. I didn't want to do anything else there except work.

WOOLFBYRNE: We met Shel Talmy in the zii's coffee bar on January 15 1965 – by this time we were rehearsing "I Pity The Fool" and "Take My Tip". I think Jimmy Page was probably there, and then on January 15 in the evening we went to IBC

studios for two hours, and recorded two songs, twice. That included Jimmy Page and his famous fuzz box, which he was using for the first time ever.

SHEL TALMY: IBC I used a lot because it was ahead of most of the other studios except perhaps Olympic in terms of the gear they had, and they had a couple of very good people working in there. They'd built some of their own equipment, including parts of the console. The lead guitarist of the band was good but wasn't a solo type. I found Jimmy Page early in my arrival to London and started using him. Bowie always liked really good musicians, and that's my memory of that.

WOOLFBYRNE: We just went downstairs into a cellar, just above the BBC on Upper Regent Street. A two hour-slot, unheard of nowadays. Shel seemed like a nice guy. It was a release, which was the important thing, which in theory should have got us a lot more work but all it really got us was one TV programme that wasn't recorded. That was *Gadzooks!*. It was quite an amusing show. There's a series of photographs – of us all having our hair done, looking really neat. Barrie Langford was the producer – he and Leslie Conn thought up a story about Davie's hair being too long for TV. ●



I PITY THE FOOL

Released:
March 5, 1965
Label: Parlophone
Producer: Shel Talmy
B-side: Take My Tip
Highest chart
position: UK -



DAVY JONES YOU'VE GOT A HABIT OF LEAVING

A fine Jones original in which a jilted youth seeks solace in wild Who-style feedback. This comes courtesy of the (uncredited) Lower Third

SHEL TALMY [producer]: Bowie's music hadn't really moved on from what he was doing with The Manish Boys. The Lower Third were probably more aggressive, they played a little bit louder. When The Manish Boys finished, Bowie brought the Lower Third in and played me some of the stuff they were doing and I said, "Cool, let's carry on."

PHIL LANCASTER [Drums]: It was the big time. David's recording manager was Shel Talmy. When you consider who was in that room working on that record... Shel Talmy, Glyn Johns was the engineer behind the glass and then you had Nicky Hopkins coming in as a session piano player on it.

SHEL TALMY: They were all pretty good musicians and I supplemented them with Nicky Hopkins. In my free time I worked on how to cut everything a little bit louder and I liked working right near the edge without going over it. I brought that with me – various miking techniques that nobody had been doing in England or in America either. I developed some skills that nobody in England was using, and most of them caught on.

PHIL LANCASTER: I enjoyed the session. I had a bit of a boom in my bass drum, so I got Dave's tweed jacket he always wore and hung it over the front to stop the boom. I was concentrating on

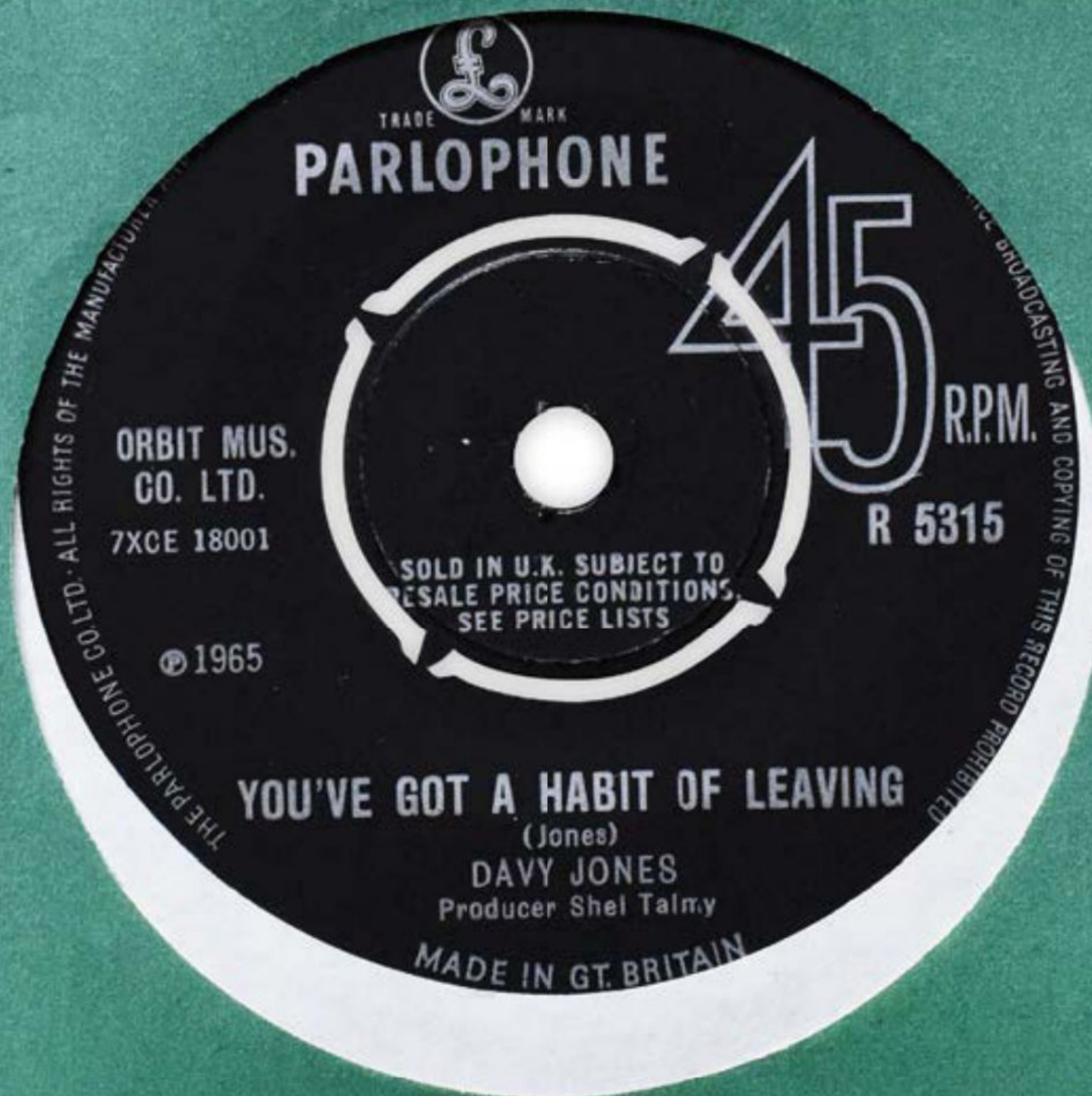
my bit there's a lot of feedback on it, and there's a really strange sound at the end which is completely improvised. David picked up a wine glass and ran it up and down Denis's [guitarist Denis "Tea-Cup" Taylor] fretboard – he did that on the spot, that's how inventive he was.

SHEL TALMY: I liked the songs a lot. They were different from the records that went into the charts at that point; the songs I did were nothing like anything that was in the charts, and that was my mistake. We were too far ahead of the market.

PHIL LANCASTER: We were completely in the dark about the business side of it, we were just hoping to get on to make it. Shel was very laid-back on the session. He let us do our thing, listened to most of it. Then he said, "Nice cut," and then pissed off. He must have come back, because on the B-side we all did the backing vocals – including him and Les Conn, David's manager at that moment.

SHEL TALMY: David always impressed me. He was very bright and I always enjoyed talking to him. We spent a fair amount of time together and he was a smart guy. I happened to like that, so we got on really well. I could tell he was gonna make it; unfortunately I wasn't part of when he really made it big because several years further on he reinvented himself, as he did on several occasions, and that caught on with the public. ●

PARLOPHONE



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**YOU'VE GOT
A HABIT OF
LEAVING**

Released:
August 20, 1965
Label: Parlophone
Producer: Shel Talmy
B-side: Baby Loves
That Way
Highest chart
position: UK -



DAVID BOWIE WITH THE LOWER THIRD CAN'T HELP THINKING ABOUT ME

***"My girl calls, says 'Hi Dave...'"* Period-piece mod drama, the singer painting himself as swooning exile. Polished stuff, but fails to hit the chart**

PHIL LANCASTER [drums]: He was always writing new songs, so that wouldn't have been in our repertoire for that long. We'd have run through it at Regent Sound, a recording studio in Denmark Street where we did our private demos to see how it came out. It wasn't the first song we recorded for release at Pye, though. That was "London Boys".

Tony Hatch, who was our recording manager, was happy with it. But in those days things were a bit staid and they had a committee of some sort to sanction new releases. David refers to taking pills in the lyrics, so Pye wouldn't let Tony release it, which was a big disappointment. We had to go back in with another number.

For me this was more prestigious; Tony Hatch was completely different to Shel Talmy, because with Tony you're coming out of The Searchers, theme tunes to TV shows and mega success with Petula Clark, "Downtown" and all that sort of stuff. I thought, 'This is amazing' – and he played the piano on the session. He was very businesslike – he was pulling us up on the quality of the backing vocals. He came over on

the talkback and said, "You sound like you're down at the Old Bull & Bush."

Tony Hatch says he had to teach us harmonies. I don't remember that but I do remember him swearing at us through the glass. He was very hands-on and he didn't stand any nonsense. [Bowie's new manager] Ralph Horton used to work with The Moody Blues, was well connected, and got us that contract.

He had found a guy who was going to invest in the band – in David really. And he'd come along to see what he was getting. He was sitting up in the control room listening to the playback and started throwing in his two penn'orth about how he thought David could sing it differently. Tony Hatch really laid into him, poor bugger.

It was a huge disappointment that it wasn't a hit. The first one didn't do much and this one we hoped would do better – though it did get into the lower reaches of one of the charts.

David was fronting the band and leading it, but Ralph wanted to separate him so The Lower Third would be his backing band. But we saw ourselves as a four-piece band who were all going to get on in the business. ●



**CAN'T HELP
THINKING
ABOUT ME**

Released:
January 14, 1966
Label: PYE
Producer:
Tony Hatch
B-side: And I Say
To Myself
Highest chart
position: UK - ; US -



DO ANYTHING YOU SAY

Released:
April 1, 1966
Label: Pye
Producer:
Tony Hatch
B-side: Good Morning Girl
Highest chart position: UK –

DO ANYTHING YOU SAY

A tale of a young man's vulnerability, told in driving beat. Performed with Bowie's new band, The Buzz

JOHN "HUTCH" HUTCHINSON: We took over from The Lower Third. David had to make a transition over to this sort of backing. I don't think Tony Hatch – who produced it – got it, but he let us do our thing. It was all very fresh. We rehearsed, went on TV, and made the record. It was all very quick. I didn't think about 'til afterwards.

I don't think Tony Hatch knew how to shape us into *his* kind of record, so he let David do what he did. I do like the scat thing he did on [B-side] "Good Morning Girl". With Chow's [Derrick "Chow" Boyes, Hammond] organ behind it – I thought what he did was great.

I remember Tony Hatch didn't come out – he remained behind the glass. So I didn't have any feeling about him, he was just there. He must have been doing what producers do: booking the session.

I never saw the money for that, but I don't doubt he paid the money to Ralph Horton, our manager.

There wasn't any clever over-dubbing, or "do that again". It was straightforward, as we'd been playing them a lot. I think Pye looked at David as a work in progress. In general we'd bump into people, guys from The Who or Kinks, because he'd been about a while. David would say, "You're doing well." "We've just got back from the States, man. How you doing?" "Well, we're hoping to get a gig next Saturday..."

He was very much the outsider – even if we were part of the Marquee club roster for a little while. That was the only time when it felt he might be part of the London bands thing. David and his manager Ralph seemed very much outside of that. In a way he was still being rejected – and it felt like that. ●



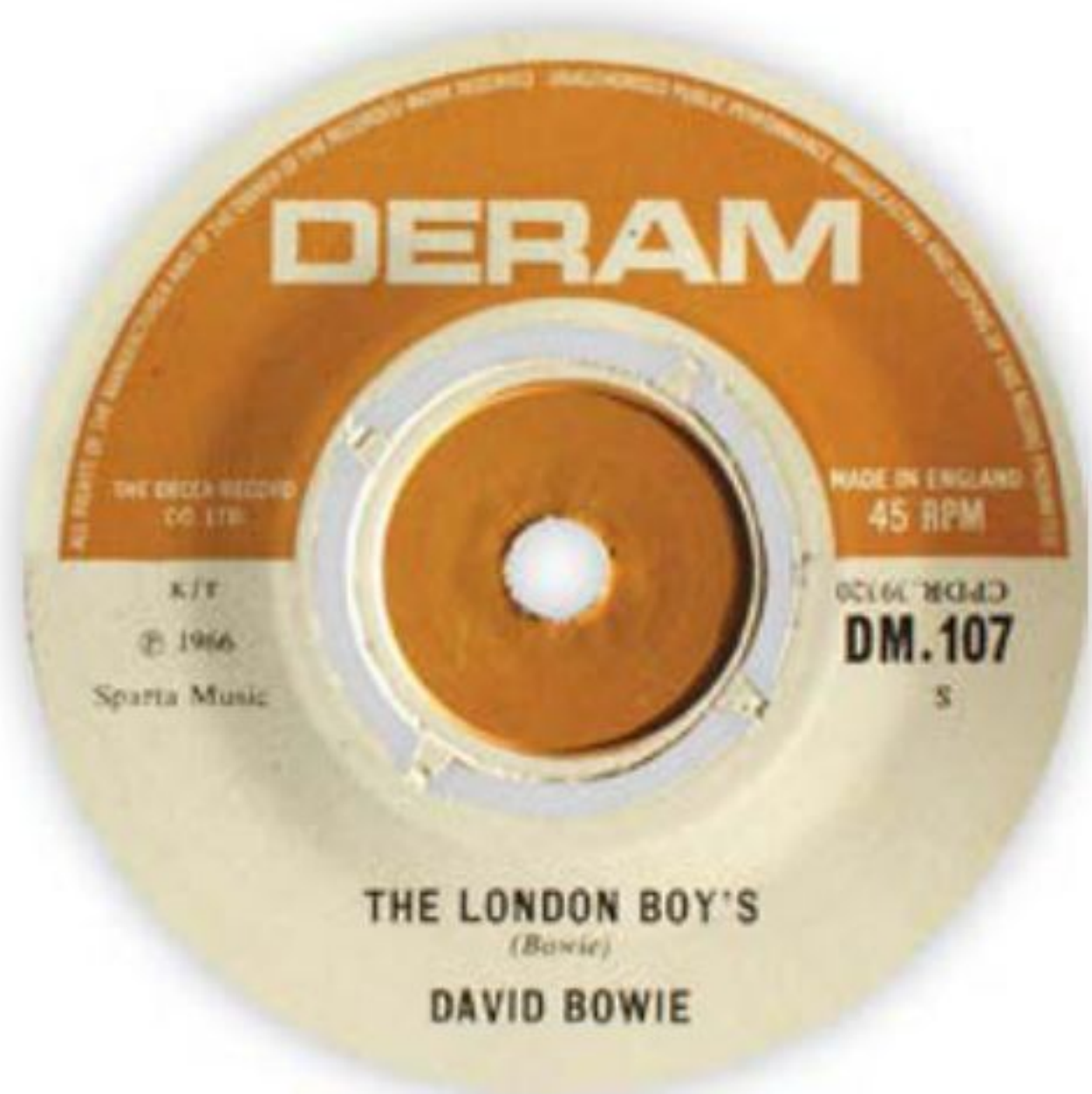
I DIG EVERYTHING

Originally demoed by The Buzz, this single release was remade by Hatch's choice of session players

A SONG caught between eras. Wide-eyed to future possibility as it is in its lyric, the sound is caught in a perpetual mid-'60s supper club thanks to Tony Hatch's Hammond/bongos arrangement. It may not be cool, but it is mighty catchy. ●

I DIG EVERYTHING

Released:
August 19, 1966
Label: Pye
Producer:
Tony Hatch
B-side: I'm Not Losing Sleep
Highest chart position: UK –



RUBBER BAND

A proper release for a Buzz demo paid for by Bowie's latest manager, Kenneth Pitt. Nicely arranged by bassist Derek "Dek" Fearnley. Remade for debut LP

RUBBER BAND
Released:
December 2, 1966
Label: Deram
Producer:
David Bowie,
Dek Fearnley
B-side: The
London Boys
Highest chart
position: UK -

JOHN "HUTCH" HUTCHINSON:
Like a lot of those songs,
"Rubber Band" we played
on the gigs. Dek in particular

gave David a lot of help with arranging.
He was patient and capable – more
than most rock'n'roll bass players
would have been. ●

EYEWITNESS!

DAVID BOWIE

Assisted by members of The Buzz, Bowie brings a cast of eccentric British characters home to Deram, Decca's sonically adventurous outlier label. Charm the album has in spades, but who will ultimately buy these toys?

MIKE VERNON[producer]: Frank Lee had been head of the A&R department and he was the main producer for the orchestral pop stuff. Frank was much more Mantovani, Vera Lynn and Gracie Fields. Frank retired and Hugh Mendl took over, and that made life an awful lot easier for me. Hugh Mendl also had a lot of control and a more varied, interesting roster of artists. He was into folk music and musicals, stuff like that. He had artists like Julie Felix and Anthony Newley.

I was asked to go to a meeting at Decca with Hugh Mendl, [Bowie manager] Ken Pitt and David Bowie, which we did in Hugh Mendl's office, and he seemed like a very affable young man, same age as me, pretty much.

I don't remember much about the conversation, but Hugh was very keen to sign David as an artist but they didn't want to have an outside producer involved and they asked me, as I was the current trendy producer as a result of producing John Mayall and so on. My concern was that from the conversation and the demos they played me I was really not the right person to do the job. I thought, 'What the hell is this?' It was like poems, as sung by Anthony Newley. Hugh had been Anthony Newley's producer previously and so I think this young guy coming in with an odd haircut and talking in a very theatrical manner for someone who was only about 19... I think he thought this was interesting, and I was asked to produce him for Decca. I was then told he had a band, but that was immaterial.

Deram was the perfect label to put that record out on. Deram was to offer up new experiences, musically – it gave a lot of people opportunities to be creative doing things other people had not done. Am I right in thinking The Moody Blues kicked it off? One of the first records was a record by a sitar player called Chim Kothari, which I produced. ➤



DAVID BOWIE

Released:
June 1, 1967
Label: Deram
Producer: Mike
Vernon
Highest chart
position: UK -; US -

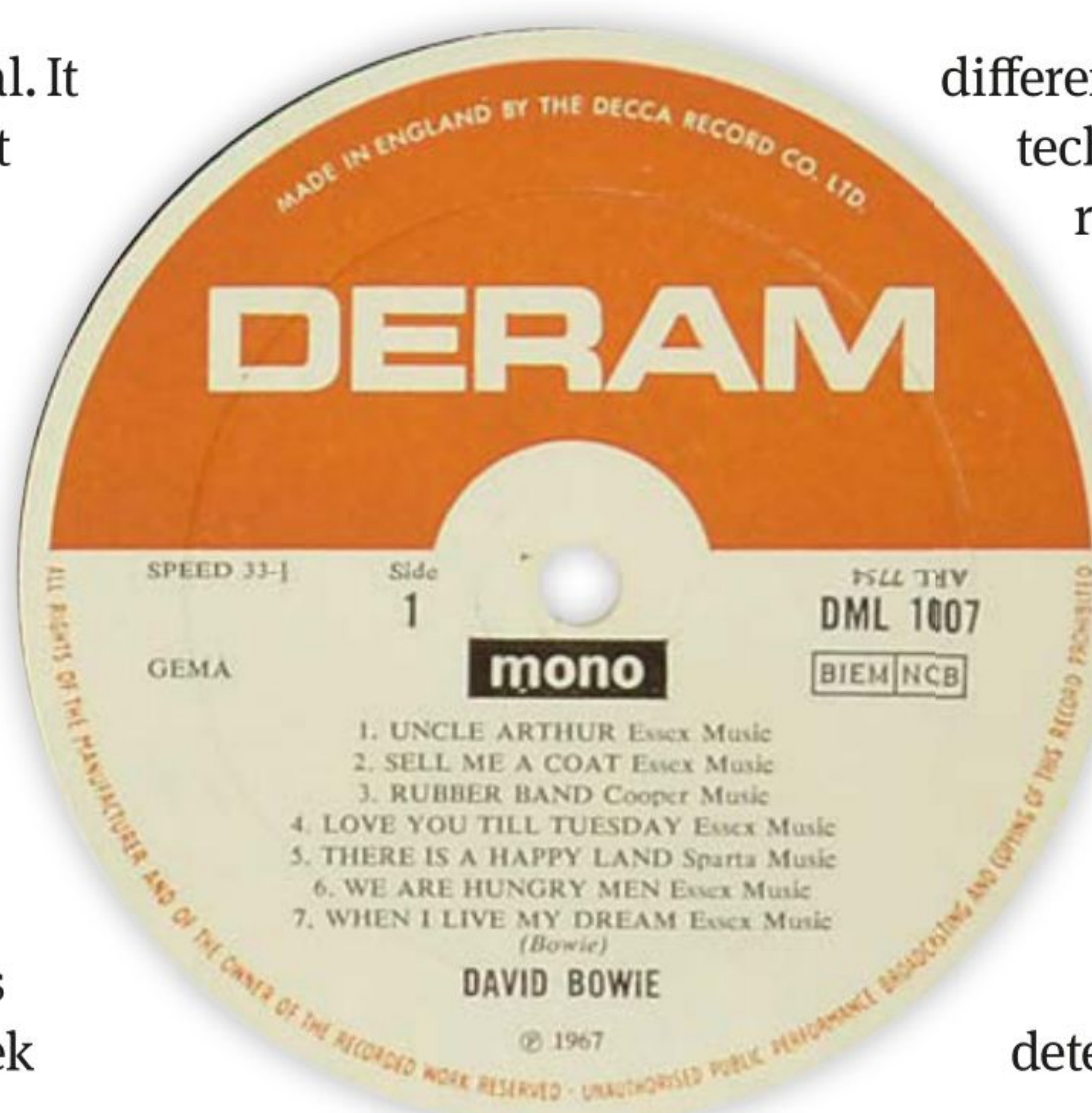
What Bowie was doing was totally original. It was like poetry – it was very poetic – but set to music. And sometimes it wasn't even set to music, it was like a semi-spoken thing. It was just odd. He had a very strong theatrical element to it. My only concern was that, first of all, I personally didn't understand it.

I spent time with David and Dek Fearnley [*Buzz bass player, Derek*] who worked with David on the arrangements for the record. He had already recorded some things – whether they had come out via Decca, I don't know. We had various meetings to go through the songs, one at Dek Fearnley's house somewhere in Kent, and once at my flat in Hampstead Garden Suburb. There were plenty of songs. I'm not saying there were loads that we didn't do, but there were options and they all sounded very interesting. Whether I believed in it or not as a product is a completely different matter.

I had to look at it from the point of view that if I am being paid to produce this record I must do the best job I possibly can – my interest was more blues, rhythm and blues, and jazz. Bowie was on a different planet altogether – it was hard for me but I did my job to the best of my ability. I was helped enormously by Gus Dudgeon. I got him involved as he was a bit quirky and I thought he would get on well with Bowie, and in fact they did, like a house on fire, and worked together at a later date.

I tried to add as much as I possibly could to it. Gus had lots of different ideas, lots of which worked. I think David was happy with how it sounded. Gus was somewhat eccentric in his dress. When I think of Elton John and Gus together I have a smile on my face. They didn't look similar, but Gus was slimline and wore colourful glasses, and wore striped socks with drainpipe trousers six inches above the ankle. We had both grown up with The Goons and Gus had a really outlandish sense of humour, which always made it fun making records. Technically, he would probably have agreed, bless him, he was not that great, but Gus was so easy to work with and we got results.

There's one song [*"We Are Hungry Men"*] which Gus and I are on, speaking in pseudo German voices. He made an enormous



difference to the session. I could have used other technical guys but we wouldn't have got the results we got. Arrangements were my strengths, but we didn't use strings on the album so much as afterwards. He had moved from where he was with "Little Bombardier" and stories grandpa told him about the war and all this kind of thing, and became a lot more commercially minded. He changed his path slightly – when "Space Oddity" came out, that was a major chunk of creative music.

The way it turned out was very much determined by the songs, and by the arrangements Dek wrote. They were very much complementary to the song. There were some very off-the-wall solos played by instruments you wouldn't expect to hear. The way it was set up was there was a basic room session, then we would bring in special people to play clarinet or tuba or so on. It's not that different to how The Beatles made music. They were overdubbed at a later date when we thought it would work rather than waste someone's time coming in and decide you didn't like it. We didn't want to waste time or money.

With Bowie we didn't start 'til the afternoon and worked 'til late. I think we did everything in Studio 2 at the Decca Studios at 165 Broadhurst Gardens, West

Hampstead, which was the one we used for pop records. I don't think we did any sessions in Studio 3 or Studio 1 – it was right next to the Railway Tavern, which upstairs had the club Klooks Kleek.

I openly admit I didn't know where Bowie was going with this, but it was entertainment. I have to say I didn't mark him down for future greatness, but he was a nice guy and he'd got something that was his, and I thought we'll see if the public take to it – which they didn't 'til "Laughing Gnome". He didn't do anything for a couple of years, and I suppose he was getting together a new team. I was getting deeper involved with blues, with Fleetwood Mac. We had a gig every week at the Blue Horizon club and one night the second act, I think supporting Fleetwood Mac, was David Bowie, doing miming. It didn't surprise me that Decca dropped him, but if they'd known what was going to happen two years later they wouldn't have let him go! ● www.mikevernonandthemightycombo.com

David Bowie

MONO
DML 1007

Side One

1. UNCLE ARTHUR (Bowie)
2. SELL ME A COAT (Bowie)
3. RUBBER BAND (Bowie)
4. LOVE YOU TILL TUESDAY (Bowie)
5. THERE IS A HAPPY LAND (Bowie)
6. WE ARE HUNGRY MEN (Bowie)
7. WHEN I LIVE MY DREAM (Bowie)

Side Two

1. LITTLE BOMBARDIER (Bowie)
2. SILLY BOY BLUE (Bowie)
3. COME AND BUY MY TOYS (Bowie)
4. JOIN THE GANG (Bowie)
5. SHE'S GOT MEDALS (Bowie)
6. MAIDS OF BOND STREET (Bowie)
7. PLEASE MR. GRAVEDIGGER (Bowie)

Although he has rarely strayed far beyond his own suburban London David Bowie, at 19, has seen more of the world than many people do in a far longer life-time. For David's keen sense of perception and unusual powers of observation enable him to view the world around him with the eye of an articulate eagle.

His line of vision is as straight and sharp as a laser beam. It cuts through hypocrisy, prejudice and cant. It sees the bitterness of humanity, but rarely bitterly. It sees the humour in our failings, the pathos of our virtues. David writes and sings of what he sees to be the truth, and the truth is rarely an ode to the moon and to June. His moon is pock marked and grey. June is not for brides, it is for the birds - if it isn't raining!

David is very much a product of the fast moving era in which he has spent his teens. An early desire to create took him to art school, but Little Richard discs turned him on to music as a more satisfying art form. At 13 he was playing good enough saxophone to be a credit to his teacher Ronnie Ross. He formed one or two of Britain's early R&B groups. Then somebody gave him a shove and he was out front singing.

He was immediately impatient with the songs there were to sing and began to write his own. Songs he believed in, songs that were part of him, songs he could sing with feeling. They spilled out all over the place in rapid labour. He moved so fast that everything he did was two years too soon. Why, he was even photographed in 1964 wearing a military jacket!

The world finally grabbed at him as he was rushing by and the result is this recorded collection of Bowiedotes. Bowie sometimes chose different musicians for the various tracks, but throughout he used the three boys who so ardently believed in his talent that they have loyally supported him during the lean times. They are drummer John Eager, bassist Dek Fearnley and organist Derek Boyes.

© 1967, The Decca Record Company Limited, London

Kenneth Pitt

Musical arrangements by Dek Fearnley and David Bowie
Produced by Mike Vernon
Recording Engineer: Gus Dudgeon

Cover photograph by Gerald Fearnley



Regd. Trade Mark

DERAM RECORDS,
THE DECCA RECORD COMPANY LIMITED,
DECCA HOUSE, 9 ALBERT EMBANKMENT, LONDON, S.E.1.

Printed in England by Cherry Hill Ltd.

Manufactured by "Clarifon" made by British Celanese, Ltd.



THE LAUGHING GNOME
Released:
 April 14, 1967
Label: Deram
Producer:
 Mike Vernon
B-side: The Gospel According To Tony Day
Highest chart position: UK -

THE LAUGHING GNOME

"Haven't you got a gnome to go to?" The album recordings finished, Bowie continues to explore every avenue. Having written about children, he now writes for them. A fun record to listen to, and a fun one to make...

MIKE VERNON[producer]: I couldn't get to grips with who was going to buy this album, who was going to listen to it. Then when he got into things like "The Laughing Gnome" he said, "I'm making this for kids. I love children, they'll love this." And he was right – they did. It was hilarious, but David had to live that down forever. We had more fun making "The Laughing Gnome" than all the others put together – we had to speed stuff up, we had to slow it down. We had to double up stuff. Gus would say, "Here we go, this is what we're going to do..." Then a tape would fly off the reel. ●



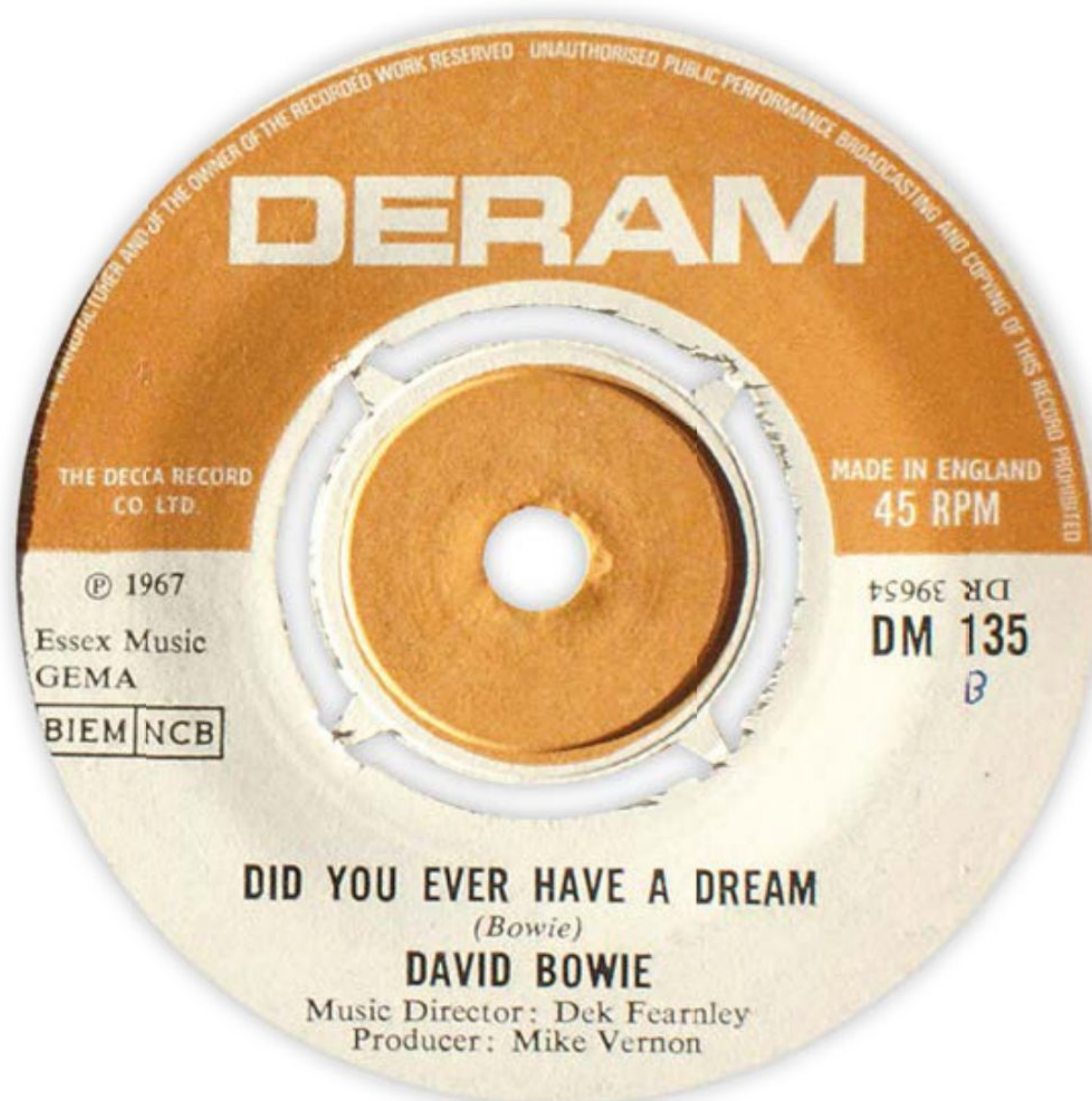


LOVE YOU TILL TUESDAY
 Released: July 14, 1967
 Label: Deram
 Producer: Mike Vernon
 B-side: Did You Ever Have A Dream
 Highest chart position: UK -

LOVE YOU TILL TUESDAY

A catchy, faintly sinister take on romantic obsession, remade from the album version in an effort to push Bowie into the charts

MIKE VERNON [producer]: We re-recorded “Love You Till Tuesday”, which we all thought was a potential hit single. We got Ivor Raymonde to do a string arrangement for that, an orchestration which made the record more acceptable to radio. That was the last record that got released by Decca. It was a record we thought should really do some damage chart-wise and it got close, but it was at that point Ken Pitt made a decision to go somewhere else, even though nothing happened to Bowie for a couple of years after that. That was when he started to rethink things. ●





SPACE ODDITY

We have liftoff! After five years of trying, a song hastily written for a promotional film proves to be the first major Bowie composition. Enter Major Tom: a disconnected hero, above and then adrift from the modern world

TONY VISCONTI: Gus Dudgeon came up to me at Essex Music [publishers] and said, “You really don’t want to record that song ‘Space Oddity’? You must be mad.” I said I wasn’t mad, I was idealistic. He asked if I minded if he did it. I said be my guest. When I heard the results, I had to admit I was wrong. I still thought that it would be a tough one to follow, and they had to release it three times before it became a hit. I warned David, “You are never going to write another song like this.”

RICK WAKEMAN: I had done some sessions with Tony Visconti for a band called Junior’s Eyes a few months earlier. At the studios in north London, a Mellotron had arrived. During one of the breaks I said, “Can I have a go?” They went, “Yeah, it’s a bloody nightmare, won’t stay in tune. It’s really hard to keep

it in tune – the more notes you put down, the more it goes out of tune.” I played around and found a way of holding the tuning. Tony Visconti came in and the engineer said, “How did you do that?” When they were recording “Space Oddity”, David wanted real strings and Mellotron together. But they couldn’t keep it in tune. Tony said, “I know somebody.” David said, “Get him.”

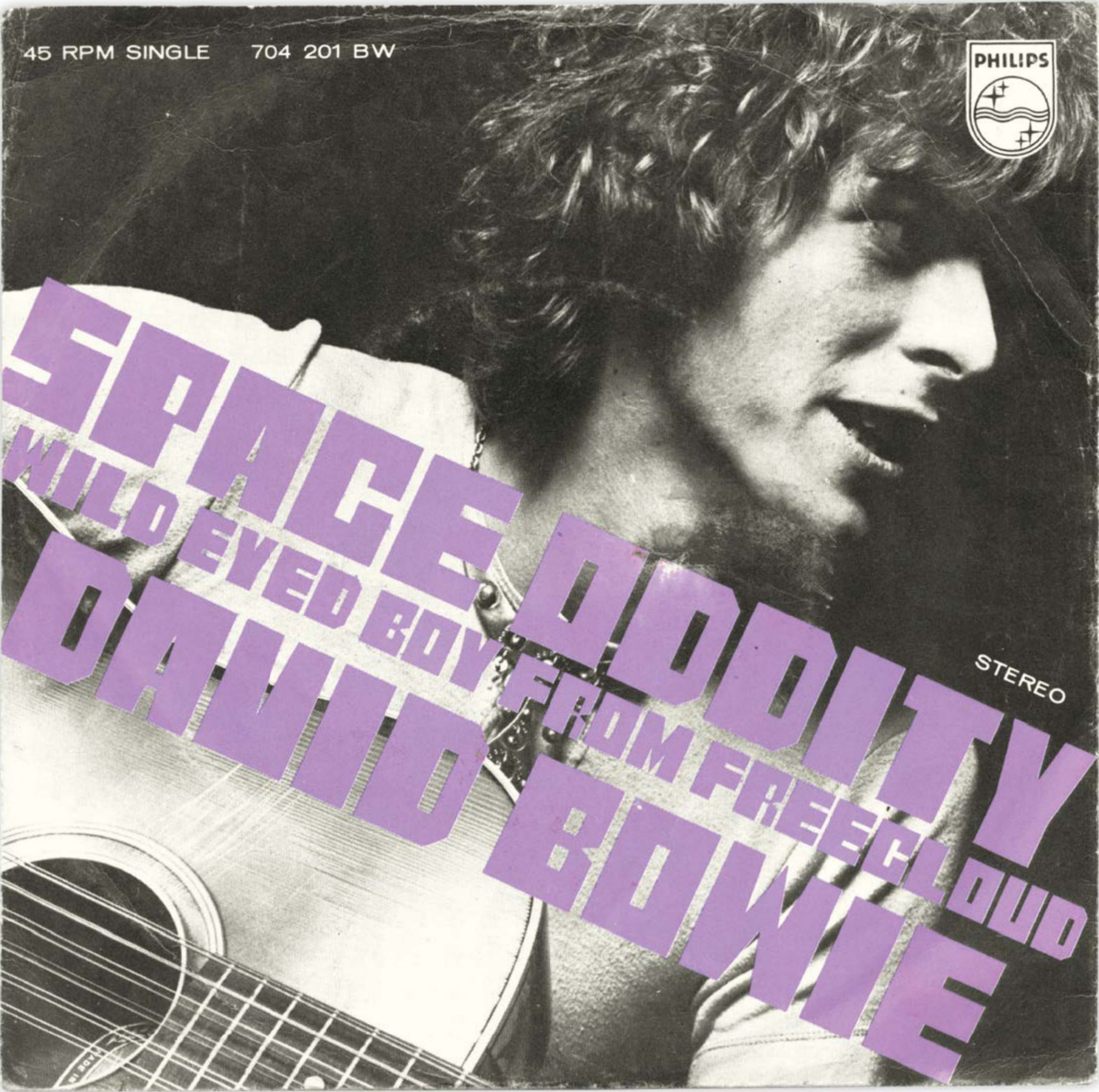
I was only 19. So I drove up from Reading and then went in and it was a doddle to do, to be honest. I loved the song, and also credit has to go to David and Tony because I don’t think anyone else at that particular time would have heard Mellotron on that piece, where it came in. There would have been other things, much more obvious to do. It was clever. But that’s another thing I liked about David. He never stated the obvious. ●

SPACE ODDITY

Released: July 11, 1969
Label: Philips
Producer: Gus Dudgeon
B-side: Wild Eyed Boy From Freecloud
Highest chart position: UK 5; US 124

▼ Italy
[Note: “Space Oddity”, recorded in Italian with boy-meets-then-loses girl lyrics by Mogol (Giulio Rapetti) was released in Italy in early 1970]

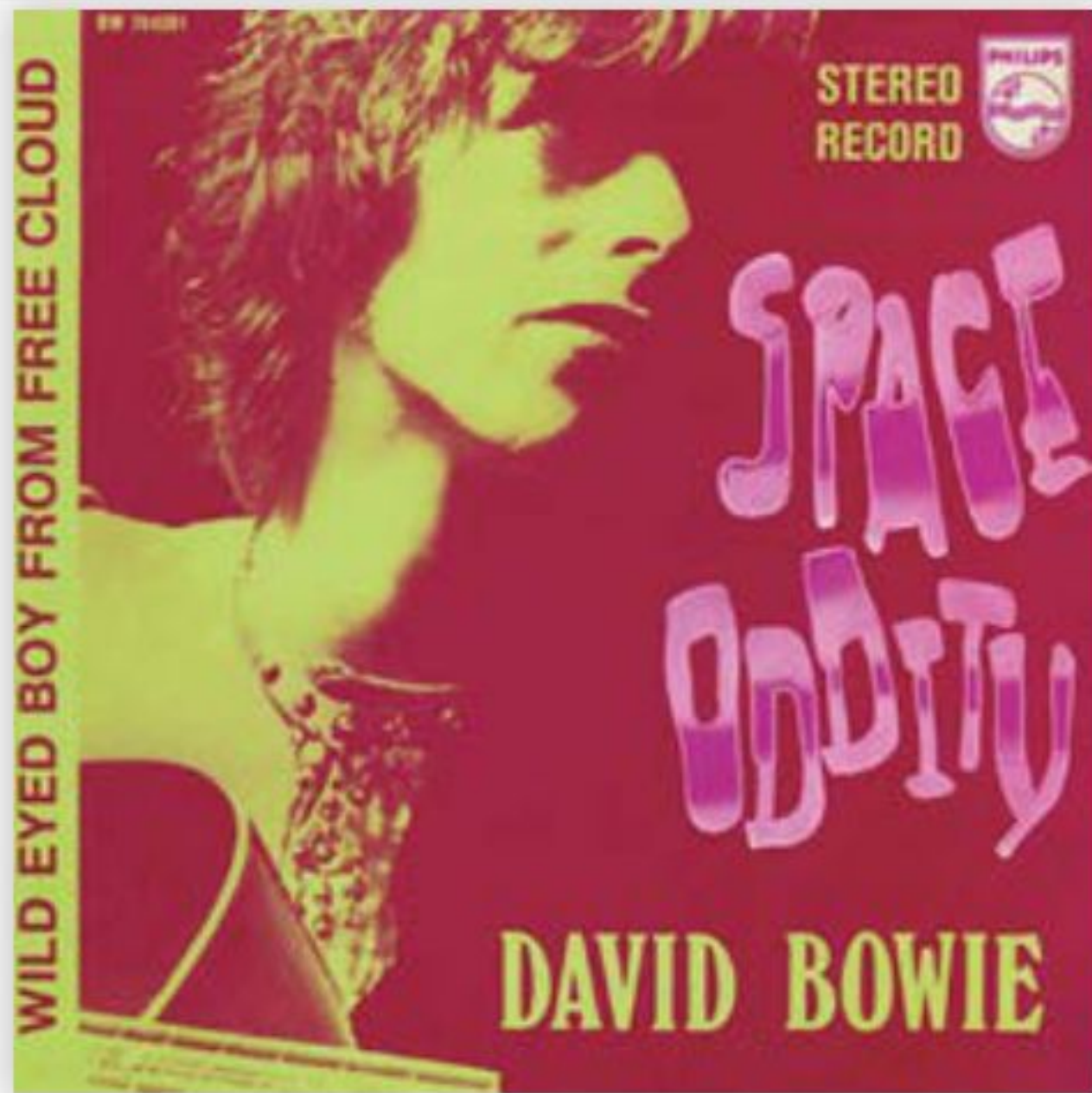
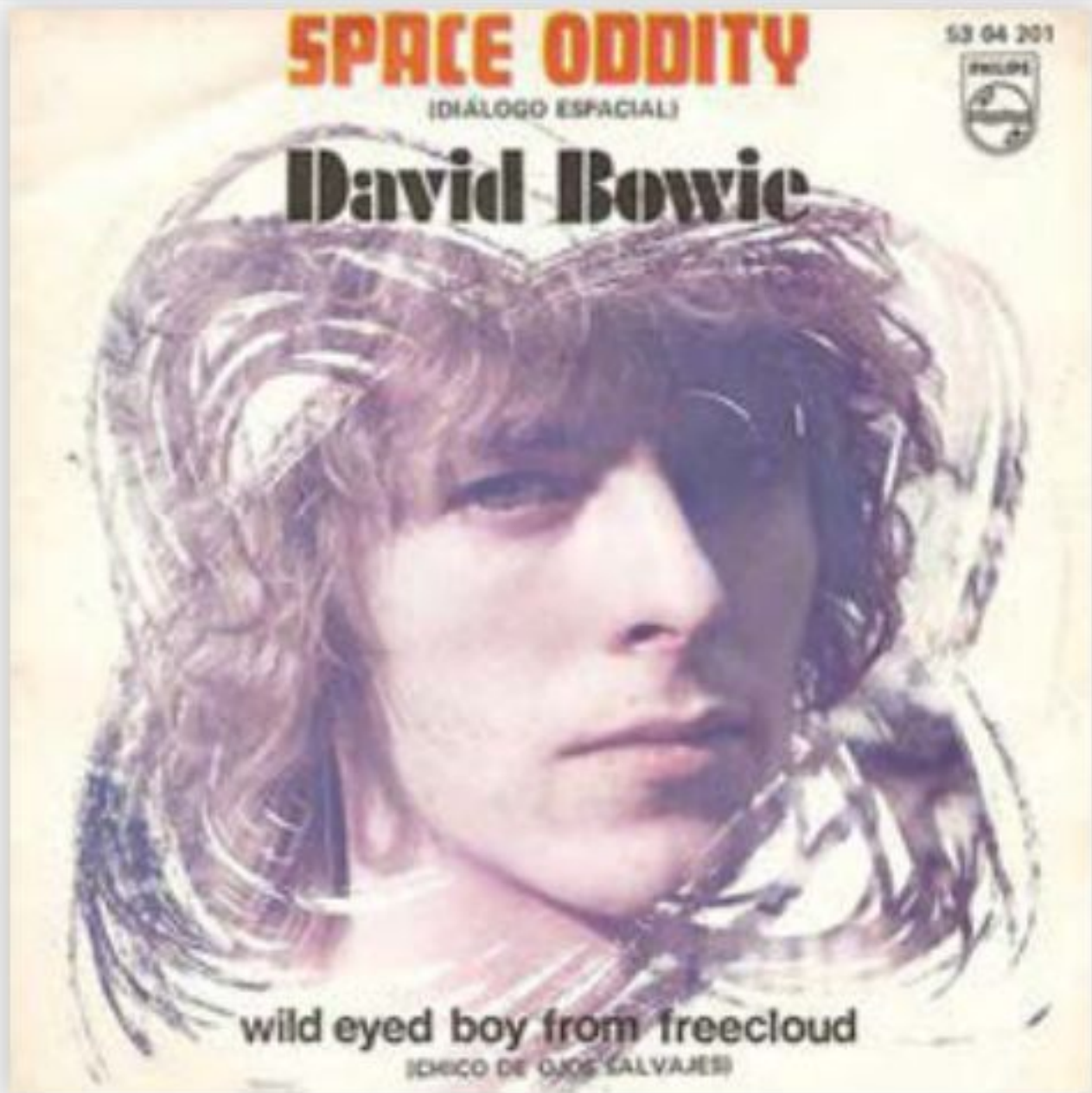




▲ Netherlands



► France, Spain, Belgium



EYEWITNESS!

DAVID BOWIE

Hippie reveries. Social critique. Love and politics... Somewhat slightly dazed after the "Space Oddity" single, Bowie and producer Tony Visconti cement their partnership

TONY VISCONTI: We started every album in this period with one phrase: "Let's make our *Sgt Pepper*." This will be the one, anything goes, let's really take off the shackles. And we did do some pretty far-out stuff. My knowledge of engineering and mixing was primitive, but I trusted myself more than the other engineers around at the time. David and I would go upstairs to the mixing suite at Trident and mix it ourselves.

Mick Ronson came to one of the mixing sessions. Our drummer, John Cambridge, had recommended Mick and he came to London for a day or two and we put him to work immediately. He wasn't in the band yet, but we knew we wanted him to play guitar and I got him to help on the mix. We needed an extra pair of hands, so there was David, myself, Mick and an assistant engineer all mixing "Wild Eyed Boy From Freecloud". Everybody had a cue for when they needed to bring something up and then bring it down again. He also recorded some handclaps. This was his first appearance on a David Bowie record. He was never credited, but that's where it began.

Labels still didn't really care about LPs, they wanted singles for unproven artists. And for once David had a single: "Space Oddity". I'll tell you the story. I didn't like it. I considered it a novelty record. Every few months they were throwing an astronaut into space and I thought it would soon grow old. David was open to criticism, he listened, but he said he had to do it because otherwise Mercury wouldn't let him do an album.

I was amazed at the loyalty he showed me right from the beginning. I thought that as Gus [*Dudgeon*, "Space Oddity" producer] had done such a marvellous job on the single, I was out. David said no, he still wanted to work with me. We were mates, we were living together in Beckenham, but I gave him my criticism out of loyalty. This was the early days and we were both men ➤



DAVID BOWIE
Released:
November 14, 1969
Label: Philips
Producers:
Tony Visconti,
David Bowie
Highest chart
position: UK 125; US -

who were dying to make it and happy to give each other support and advice.

We recorded the album over a great period of time, maybe four months or so. That didn't come back to me until I began to look at the tapes and saw we had so many different lineups. David had to go away and write more songs. We had "Space Oddity" and a couple of other tracks and then we suspended operations. Budgets were low and he was unproven. "Space Oddity" spent a long time becoming a hit, but once it started to chart then we had the money to go back into the studio.

Our contact at Mercury was Robin McBride, a smooth-talking A&R man from Chicago. I found him quite annoying because I was American and could size him up quite quickly. He'd say things like, "Let's do this after David has gone home." He wanted to do what he called "sweetening". He'd say, "Let's sneak in and add a shaker or a tambourine." We soon got rid of him and he was replaced by Calvin Lee. Calvin knew David would be a megastar and so did Ken Pitt, though for different reasons. They had a relationship for a brief period. He thought a lot of David; he was super smart and well connected.

I based the album around David's 12-string playing. I felt that was part of his personality. He played 12-string on his records until the end of his life. It's not an easy instrument to play and he was very good at it. But I thought he needed a rock band around him. I had worked with a band called Junior's Eyes and I loved that band, they were rock'n'rollers, the real deal. David needed that because the 12-string immediately made him folk. Their bass player, John Lodge, was nicknamed Honk and lived in a commune. Mick Wayne was a very prolific guitar player with several styles and John Cambridge was a flat-out rock'n'roll drummer. Tim Renwick was the other guitarist. Tim was a classically trained clarinetist and I'm a recorder player, so we are all over that album having enormous fun.

I can hear from the tapes how professional he was. "Cygnets Committee" was a very difficult song to sing. He really did break down sobbing. He felt the meaning of that song so deeply, this bleak future for young people.

Trident studio was big enough to squeeze in half a symphony orchestra, which we did for "Wild Eyed Boy From Freecloud". We had 50 pieces. It was hot and sweaty in there. It took me a week to write this arrangement for woodwind, brass, French horns, violins, viola, cello, bass, timpani, snare drum. David was our click track. I told him to sit on a stool in the middle of the orchestra

and play his 12-string. Trident's tape machine didn't work that day, it was hissy, like a chip fryer. So while the engineers worked to fix it, we rehearsed for two-and-a-half hours. When it was ready, we were note perfect and David had relaxed. There was no time for a second take or even a playback. I'd first heard him playing the song in his flat and I thought it was beautiful and needed an orchestra.

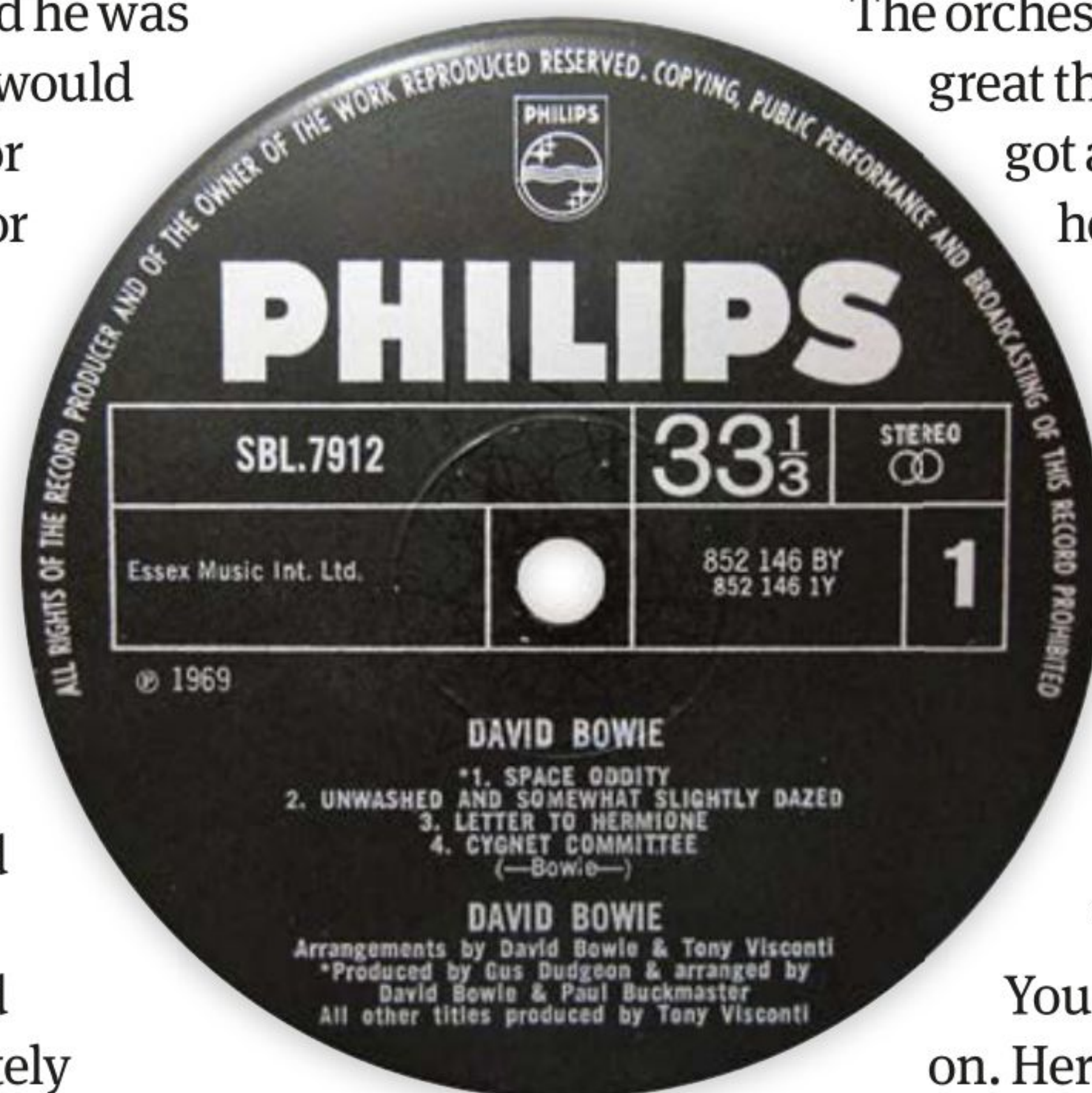
We also used Rick Wakeman. I brought him to Gus and he used him on "Space Oddity". Gus didn't have a lot of money, so there was Paul Buckmaster on cello, about five other strings and the rest is Rick on Mellotron. When you mix the Mellotron with the real strings it fills in that middle range so it sounds like there are a lot more players. On the album we used organ and another synth, probably the Moog. You couldn't just hire a Moog, you had to also hire the operator who knew how it worked. It would come in boxes like four mini fridges.

The orchestra was my decision, but David's always been great that way. He lets you decide. If you say you've got a good idea, he lets you have it. In the mixing he was always interested in special effects. We did ADT, which is automatic double tracking. We'd put that on the most unexpected places like the end of a phrase or on the snare drum, which we'd first heard on "Instant Karma". We used creative panning so sound would pan from left to right quickly. David had insisted on releasing "Space Oddity" on stereo – I don't think we even did a mono mix of the album. "David poured his heart out on this album.

You didn't get any of this confessional stuff later on. Hermione inspired the lyrics to "Conversation Piece" and "Letter To Hermione". Hermione was the perfect girl for him. He had a lot of girlfriends in Bromley, but he lost his heart to her and they were inseparable until she got a role in the *Song Of Norway* film and went to another level.

On "Cygnets Committee" you had his philosophical and politics beliefs. He is telling you exactly where he is coming from. It was about how hard it was to be different, fighting the old guard when the cards are stacked against you. That's why at the end he is screaming, "I want to be free!" He never really got so political afterwards. It limits you. Sometimes when he was writing he lost me and I'd have to ask him what the hell it was all about. Even in those days, one of the criticisms was that he was making these obscure references.

David's dad died during the recording. David was younger than me but he arranged the funeral, buried his father and a few days later came back to work. ●

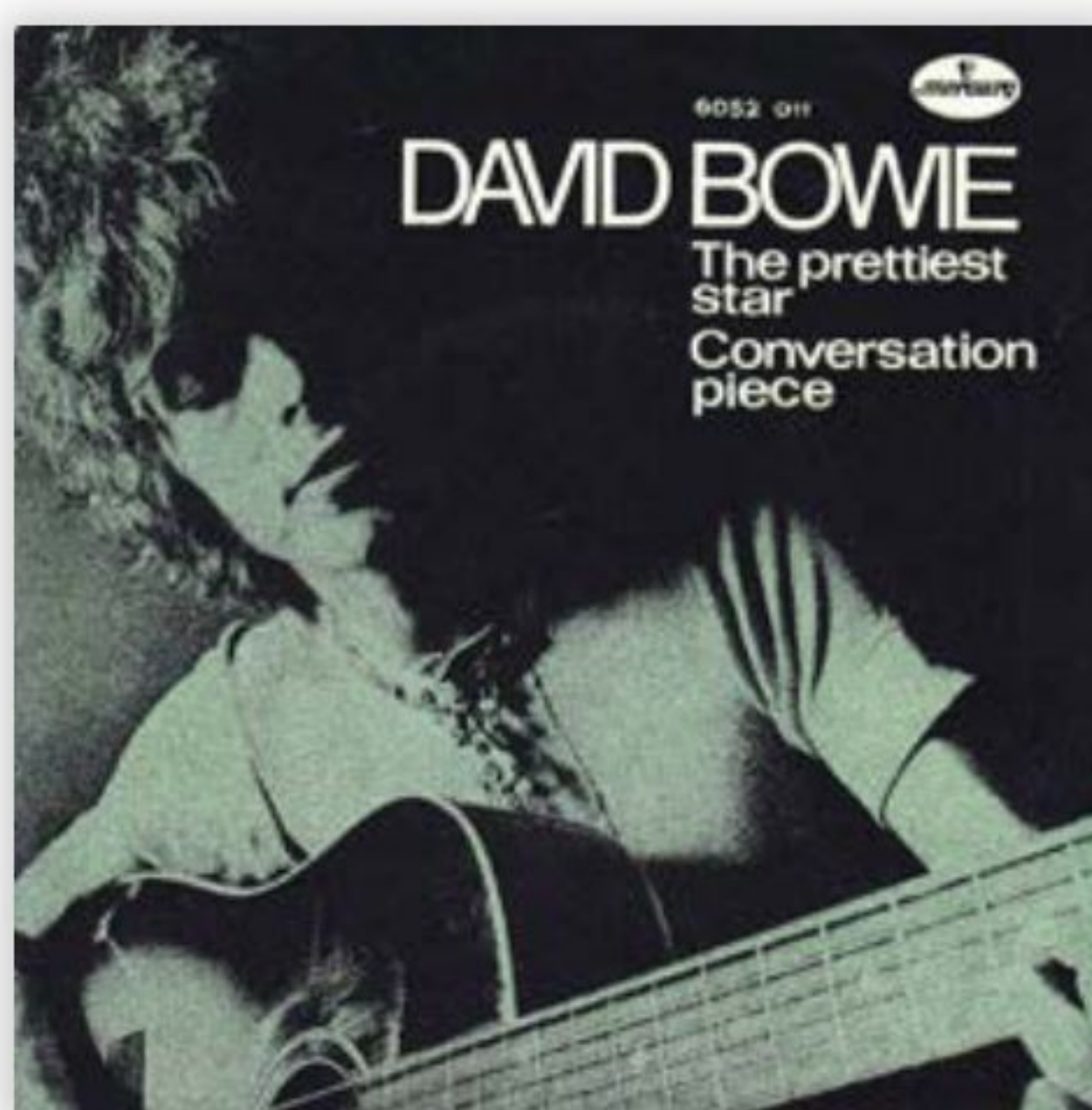
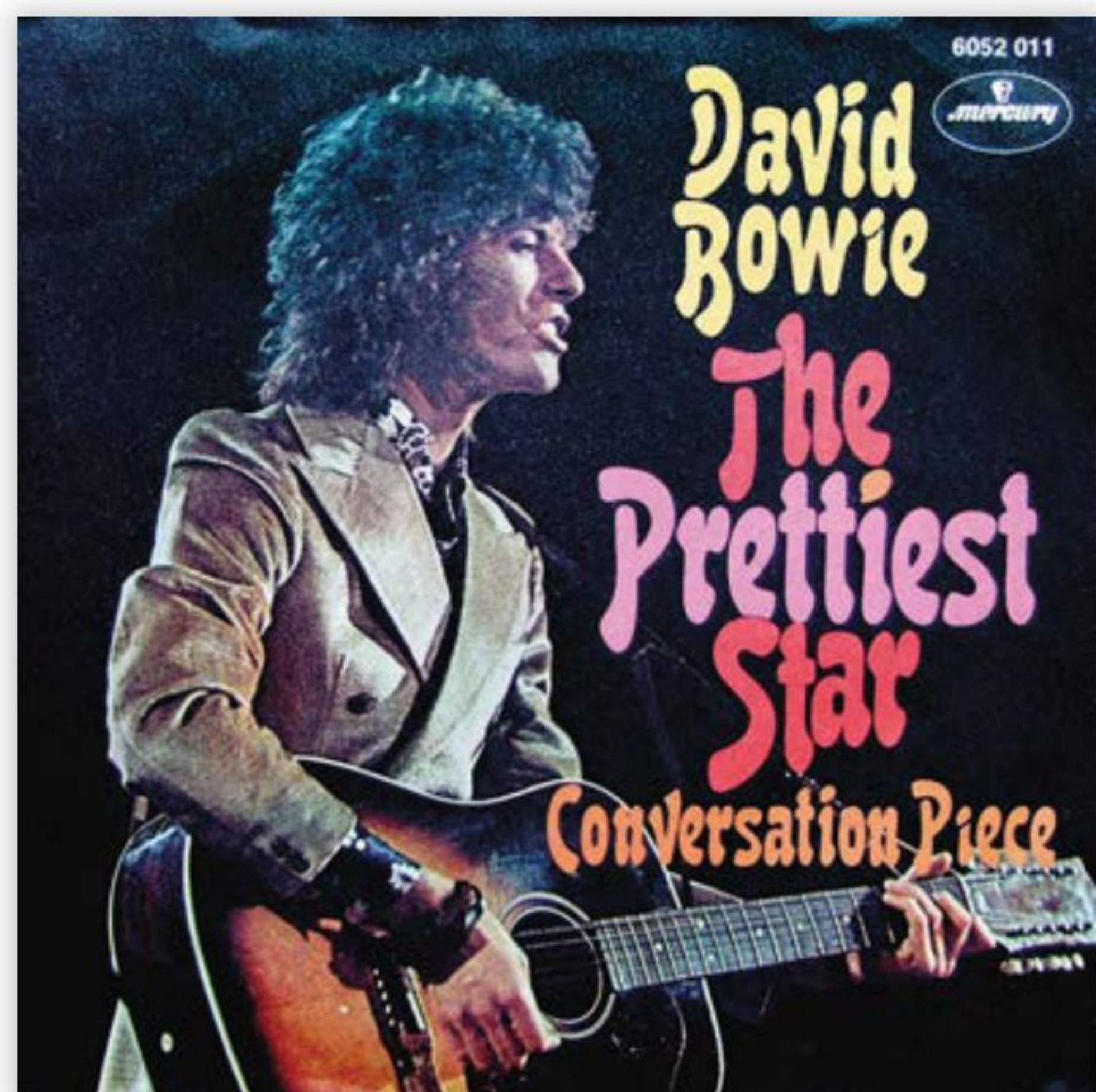






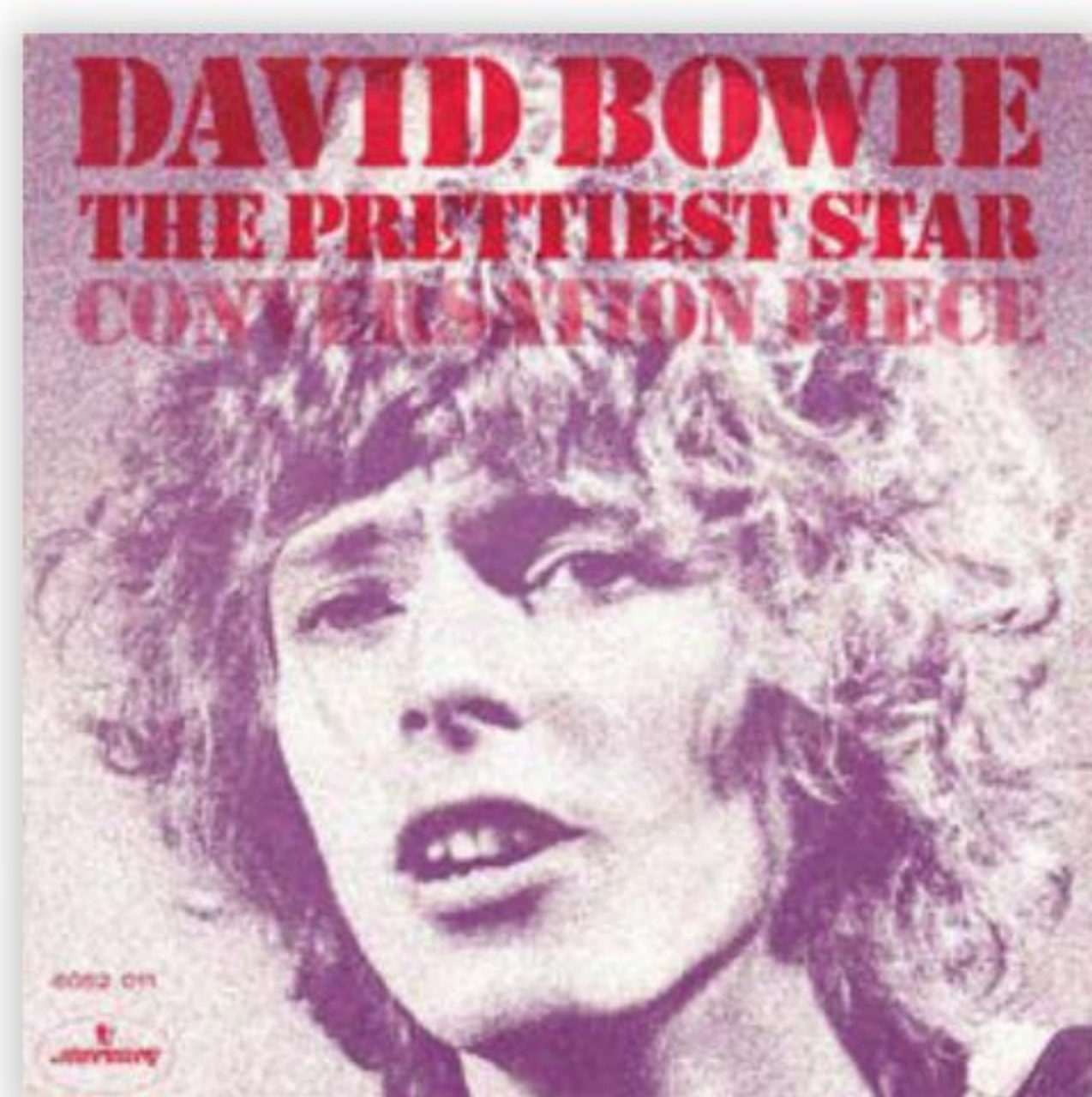
THE PRETTIEST STAR

An enchanting, slowly unfolding composition, given a signature guitar lick by Visconti protégé – and Bowie's perceived rival – Marc Bolan. Later re-recorded at a brisker tempo for *Aladdin Sane*



THE PRETTIEST STAR

Released:
March 6, 1970
Label: Mercury
Producer:
Tony Visconti
B-side:
Conversation Piece
Highest chart
position: UK –



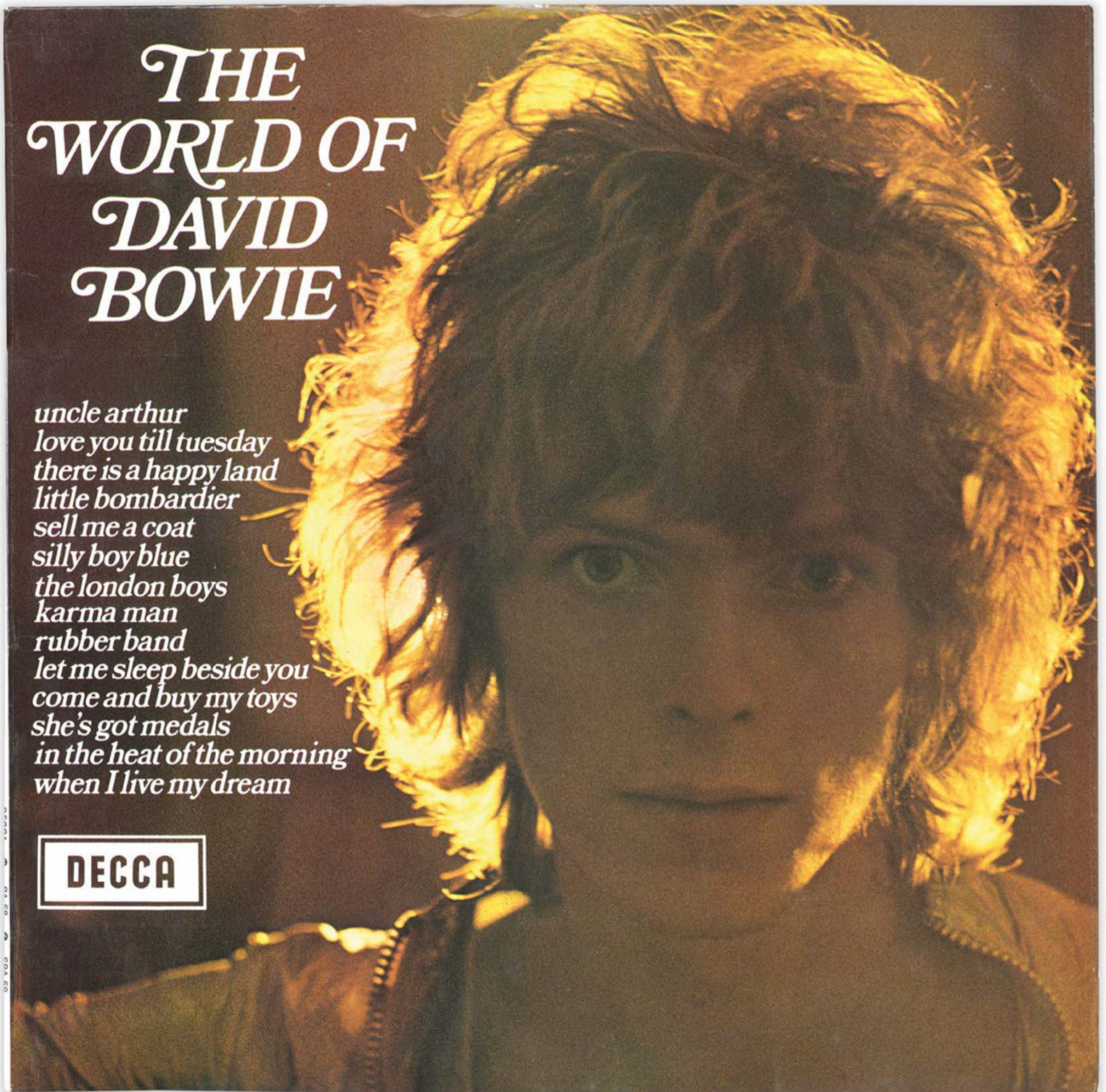
▲ (Clockwise from top left) Germany, Italy, Norway, Netherlands

TONY VISCONTI: The single we did immediately after “Space Oddity”, “The Prettiest Star”, wasn’t science fiction, it was about his new wife Angie.

HERBIE FLOWERS: Beautiful. Just hearing the original recording with David and Marc Bolan and the drummer and a bass and a little bit of piano. You can’t sit down and write a song with somebody if they’re your mortal enemy.

DEREK EASTON [Hammond organ]: I was in a band called Gas, one of those bands who nearly made it but never quite. We had an LP deal with Polydor, and the album was going to be produced by Tony Visconti. He wanted to use the band to back Bowie, so that’s how that connection was made. It was a very low-key session: we sat down while he played the song. Then David said to me, “Could you keep your keys held down on the organ, so it just drones like a string section?” I said, of course – but the sting in the tail was that it got a review in the *MM* where it said “the keyboard player sounds like he’s got his hands stuck to the keys”.

TONY VISCONTI: It was bouncy, but it didn’t do anything. ●



THE WORLD OF DAVID BOWIE

uncle arthur
love you till tuesday
there is a happy land
little bombardier
sell me a coat
silly boy blue
the london boys
karma man
rubber band
let me sleep beside you
come and buy my toys
she's got medals
in the heat of the morning
when I live my dream

DECCA

THE WORLD OF DAVID BOWIE

An intelligent retelling of Bowie's Deram story, initiated by Bowie's recently ex-manager Kenneth Pitt. Features immediately post-album recordings (like "Karma Man" and "Let Me Sleep Beside You") made with Tony Visconti

THE WORLD OF DAVID BOWIE

Released:
March 1970
Label: Deram
Producers:
Mike Vernon,
Tony Visconti
Highest chart
position: UK -

TONY VISCONTI: David Platz said that I had a way with the weird people – I guess Marc Bolan was weird to David Platz – and would I be interested in David Bowie? Platz then introduced me to David Bowie, who was waiting in the next room. David and I started talking

at about 2.30pm and continued until 6pm when the office closed. We became fast friends and began to work together. We did singles like "Let Me Sleep Beside You". We did "Karma Man", which was about Tibetan Buddhism. If you were The Beatles you could get away with that, but we weren't and we couldn't. ●



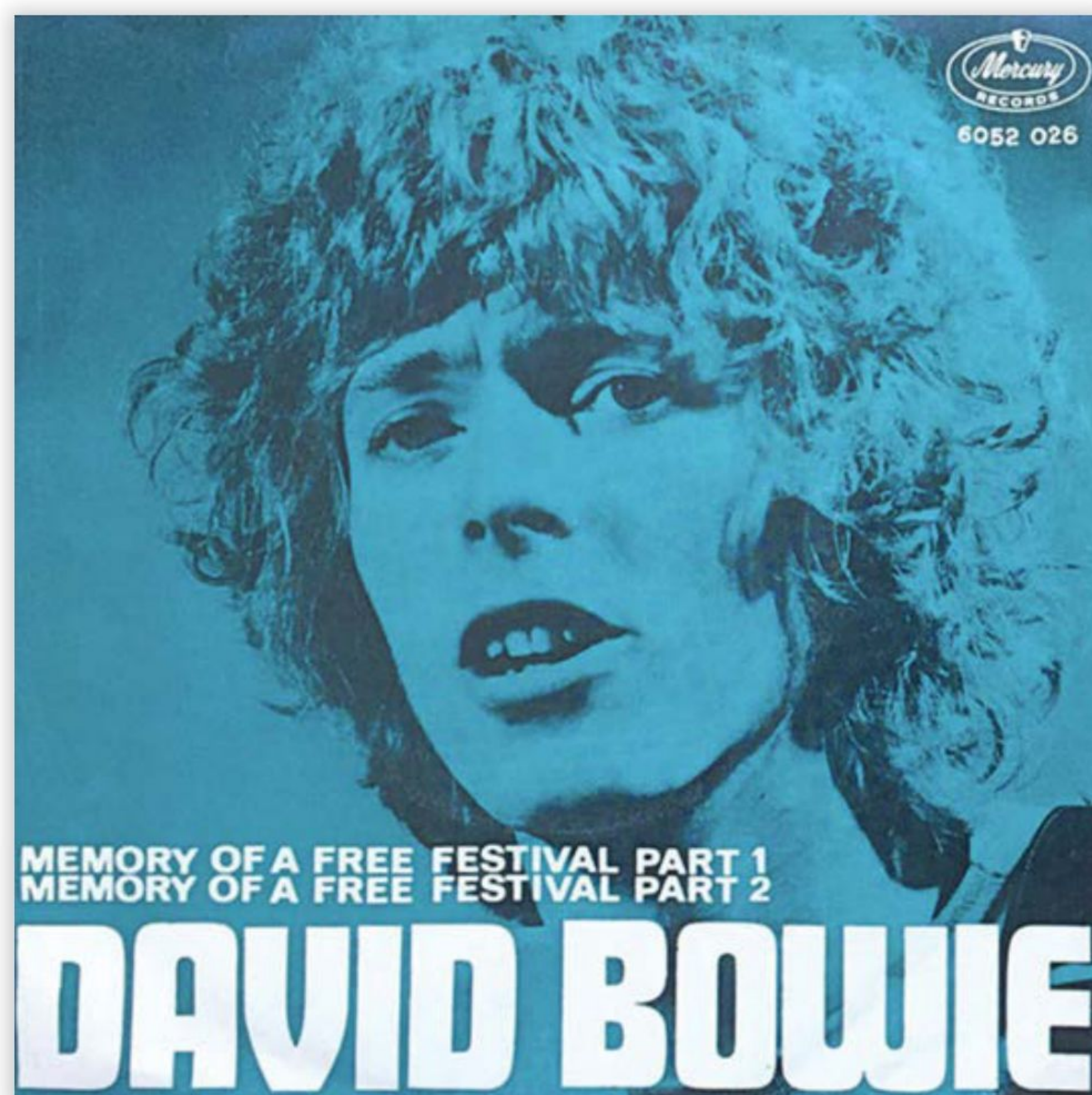
MEMORY OF A FREE FESTIVAL PART 1 & 2

The Space Oddity LP's closing track was an idealised retelling of a Beckenham event Bowie had helped organise. A few months later, at the behest of Mercury, Bowie, his new guitarist and Visconti re-record it for release as a single. Now split in two, the song's rousing second part throws forward to something more robust and anthemic

TONY VISCONTI: Marc Bolan was in the crowd for "Memory Of A Free Festival". I found it doing the remix; he's singing with about six other people but his voice is as clear as a bell because he's not quite singing with the rest. I don't know if he did it on purpose, but by nature he wasn't a joiner. I'd asked him to come over, and he did it with Steve Peregrine Took and Bob Harris, the DJ. That was my crowd.

JOHN CAMBRIDGE [drums]: I was with Bowie for eight months before Mick Ronson met him. The very first track Mick played on with Bowie was when we did the rearrangement of "Memory Of A Free Festival". When it came out, it was like, "This is Woody [Woodmansey]'s first thing", but he didn't do it. That's me playing, not Woody. But he's credited with playing on it.

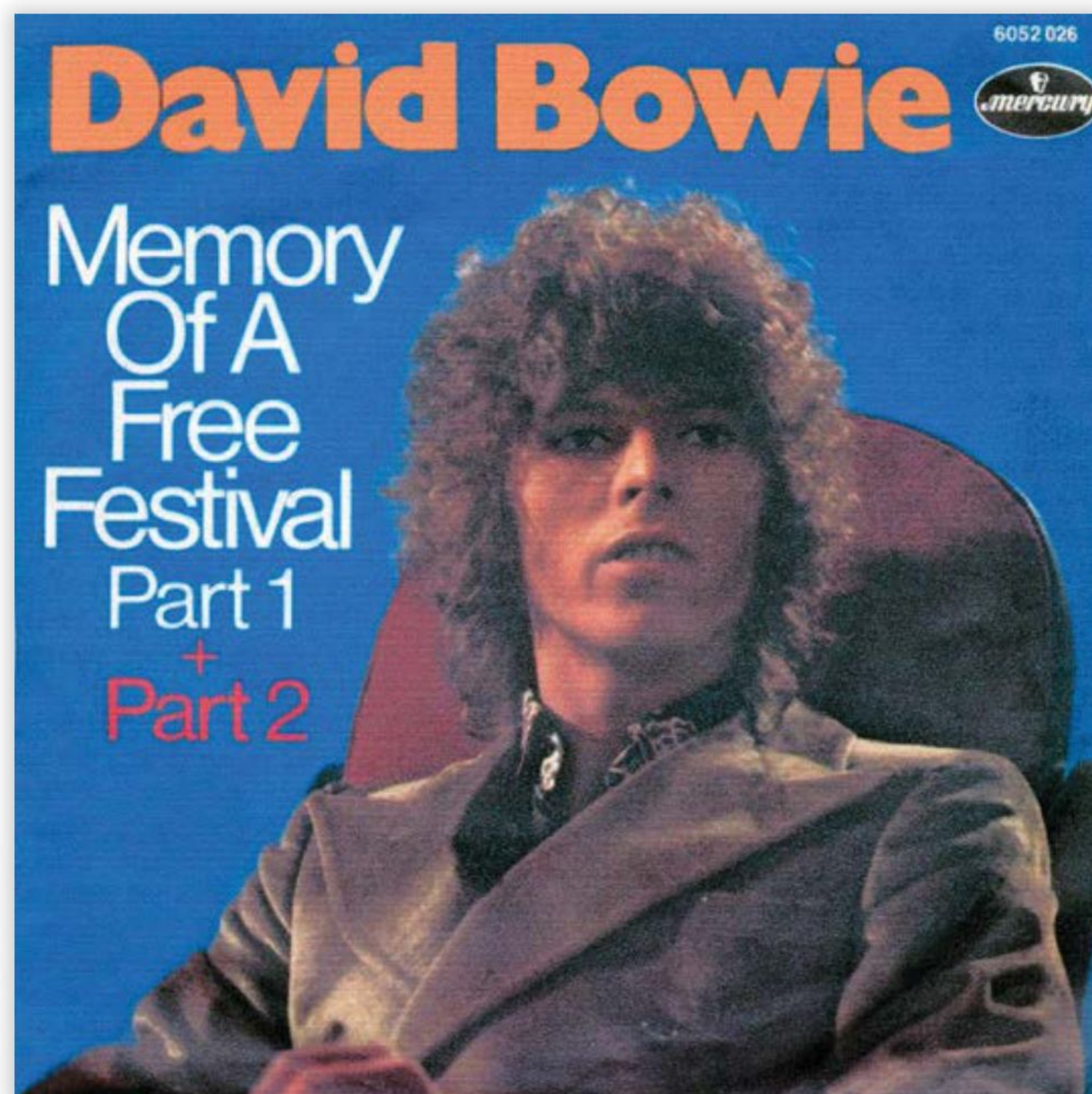
You know the chorus at the end, "The sun machine is going down"? That was Mick's first studio appearance with David, and he said to David, "Why don't you put some kind of chants in between?" He cited Paul Rodgers, those kind of grunts. This was the first time Mick Ronson had an input with David, trying to tell him what to do. As he's saying this, David looked at Mick and said, "You go and do it." ●



◀ Netherlands

▲ Norway

▼ Germany





**MEMORY OF A
FREE FESTIVAL
PART 1 & 2**
Released:
June 12, 1970
Label: Mercury
Producer:
Tony Visconti
Highest chart
position: UK - ; US -

EYEWITNESS!

THE MAN WHO SOLD THE WORLD

How far can you judge a record by its cover? The local, personal history of *The Man Who Sold The World* revealed in its artwork...

MIKE WELLER [sleeve artist]: DB and myself were involved in the Beckenham Arts Lab in 1969 – he had more or less left it, but the sleeve came out of that friendship. The relationship for a couple of years was quite close and quite intense in some ways. I was also at school with him but was a year older, which when you're 15 is quite a lot. I heard the tapes of the album in 42 Southend Road [*Haddon Hall*], and DB asked me if I would do some designs for the sleeve.

I was staggered by the content of the tapes – it was very different to what he'd been playing at the Arts Lab. That was Jacques Brel, "Space Oddity"... He was also an MC at the Arts Lab and very modest and enthusiastic about the guests, including Harvey Matusow's Jews Harp Band. He was an excellent MC, for things like my own attempts at sound poetry with Giles Thomas and Bob Thompson. It was acoustic guitars, and so that was what was so exciting about *The Man Who Sold The World* – it was a full rock band.

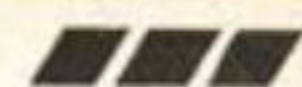
I said to DB, "These are very troubled songs", and he said, in a cod Yorkshire accent, "Aye, it's me troubled-est." And I said, "And that's going to be your title." That was DB – very serious, and also very, very funny. And that, spelled 'Metrobolist', was going to be the title. I heard the tapes in his living room, with David present throughout the whole session. He was totally detached. It was almost as if he had already moved off from those recordings. They were slightly different to the finished album – I think it must have been 50 to 55 minutes of music that we listened to. These were the tapes that were then going to be sent on to Mercury.

To me the songs had expressed an undercurrent which was present in Croydon and Bromley, which is that he was singing about mental health problems. It was very much part of the surroundings. Every place has a "bogey" aspect to it, and there it was Cane Hill [*psychiatric hospital*] because if you didn't behave yourself that's where you got told you were going to end up. We both knew people who had ended up as patients there. That's where his brother Terry went. Even at school he would talk about Terry. I never met him, but it was him who introduced David to less conventional music, particularly jazz. It was that sort of place. Also, it was on a hill just outside Croydon, so it sort of loomed above you. And below.

In the late 1960s, my friend Gerald was committed to Cane Hill with schizophrenia and his parents were very concerned about him being sent there. DB was also very interested in the hospital and the treatment there – he attended an evening at Gerald's mother's house in Shortlands to discuss the kind of treatment that patients received at Cane Hill: aggressive treatments. Mrs Tyrell and Gerald's sisters weren't very happy with the kind of treatments he was receiving. He'd had shock treatment.

This was also the time of the whole anti-psychiatry movement, Laing and Cooper and their associates. The Dialectics Of Liberation was a whole grouping in the late 1960s of economists, poets, Ginsberg, doctors... They had a whole weekend at the Roundhouse. That was hugely influential on that whole period.

The character [*in my illustration*] was taken from a photo of John Wayne, which seemed to me to ➤



STEREO SR 61325



David Bowie

THE MAN WHO
\$OLD THE WORLD



Mercury Record Corporation, 35 E. Wacker Drive, Chicago, Illinois 60601 • Printed in U.S.A.

**THE MAN
WHO SOLD
THE WORLD**

Released:
November 4,
1970 (US); April 10,
1971 (UK)
Label: Mercury
Producer:
Tony Visconti
Highest chart
position:
UK -; US -

be the image that emerged from the album. The colours were also very important, the blues and the greens – these were what came to me while listening to the tapes: “mansions cold and grey...” [from “All The Madmen”].

I was a commercial artist and the Beckenham Arts Lab turned me into something else: this was subverting everything I had done for industry. I produced a gouache colour presentation, which was intended for DB to take to the record company for sale. I’d done a lot of posters for the Arts Lab, and DB liked my “Exploding Head” design. They were a whole series of men and women. They began with a full face, but by the end of the strip of maybe 15 panels they would have exploded into fragments. On the sleeve, the character has an exploding hat – DB enjoyed the idea that at least one aspect of the figure was exploding. As soon as I got back I prepared the gouache work. It took less than a week, two days. I knew exactly what it was that I was going to do. Angie was hugely influential on David’s decisions, she was very interested in the finished product. But by that time DB had already had a lot of photography done at Haddon Hall.

The dress itself... I had a friend, Harold Ward at the Beckenham Theatre Centre, who was very interested in the idea of the marriage of two guys – but one of them would be wearing a wedding dress. I had done a drawing of this – and I’m not saying that he got the idea of wearing a dress on the cover from any drawing, but it was certainly part of the atmosphere at the time, because I took so many drawings over there. By the end of the concert in the park he had lost interest in the arts lab, but he didn’t seem to have lost interest in what I was doing. And I hadn’t in what he was doing, because he was really on to something: beyond Beckenham, beyond the Arts Lab. I saw someone who had got something that no-one else had.



He had it at school. I was staggered when he told me he was playing saxophone in a jazz band – this was 1961! He came to smokers’ corner – a place at the back of the playground, but he never smoked, never even took a draw on a cigarette. But there was a hipness about Gauloises, a language of style which he picked up on very quickly.

The lettering for ‘Metrobolist’ was completely hand-lettered and gothic, not based on any font. The sleeves were printed and my copy of the record is the one DB gave me. The Keith MacMillan “man dress” pictures had already been taken and David wanted a gatefold sleeve with some of those images. So the album would have the ‘Metrobolist’ cover, a gatefold sleeve and the back would carry the lyrics. The real problem occurred over payment. Tony DeFries was going to organise payment, but this went on into 1971 and I got fed up. I sent an invoice to Mercury and got a payment and that was the end of the affair.

What I think is important now is the three figures cartoon “Oh By Jingo”. As an adolescent I’d dreamed up a rock’n’roll performer called Ken Tapley, who wasn’t like Cliff Richard or Adam Faith – he had read John Paul Sartre and listened to jazz. I told DB about this character when we were at school – a polymath rocker, who didn’t exist. The guy in the blue suit is Ken

Tapley, an in-joke for DB. The hostess with the mostest is Debbie Reynolds. The last character is from a comic I worked on called *The Firm*, which was the first underground comic to be drawn by a single artist. They seem quite larger than life now.

I felt bewildered by what happened. He just had a change of heart [about the title]. There was never any reconciliation – but I do have rights to my work on the sleeve with a contract signed by Tony DeFries and DB. www.metrobolist.com



David Bowie
The man who sold the world



▲ B-side Janine



▲ US promo version

ALL THE MADMEN

"Gimme some good old lobotomy..." A low-key single in advance of Bowie's US promo tour of 1971

SCHIZOPHRENIC in its form – acoustic/electric; sung/spoken – Bowie's only A-side single from *The Man Who Sold The World* explored madness as anecdote and metaphor. Beginning as a first-person drama, expressing a spooked fascination with the wounded inmates of psychiatric hospitals, the song gets heavier as the singer jumps inside an institution's walls. While his 1969 album had mixed feelings about the "underground", this song draws a battle line: with the enlightened (if damaged) us, representing the underground, on one side, and the grey and suited them on the other – preferring to teeter on the brink of insanity than conform to the straight life available outside the walls.

Man Who Sold The World sleeve designer Mike Weller recalls the proximity of Cane Hill Psychiatric Hospital to Bowie and Beckenham: "I think it had a connection with most people in the area at the time," he says. "In the 1980s, you'd meet people that had been sent there..." ●



**ALL THE
MADMEN**

Released:
December 1,
1970 (US)
Label: Mercury
Producer:
Tony Visconti
B-side: Janine
Highest chart
position: US -

1971 JANUARY SINGLE

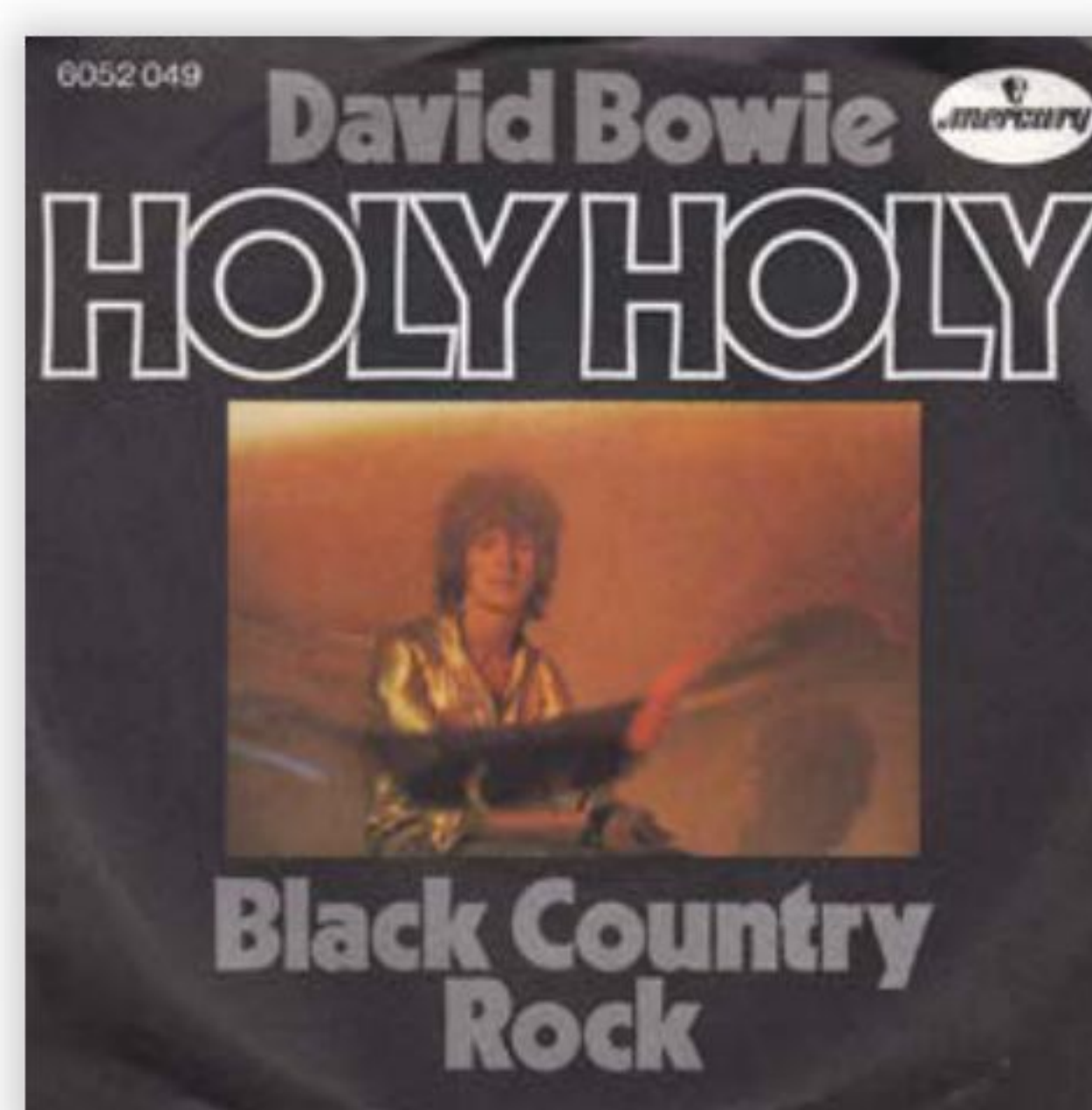
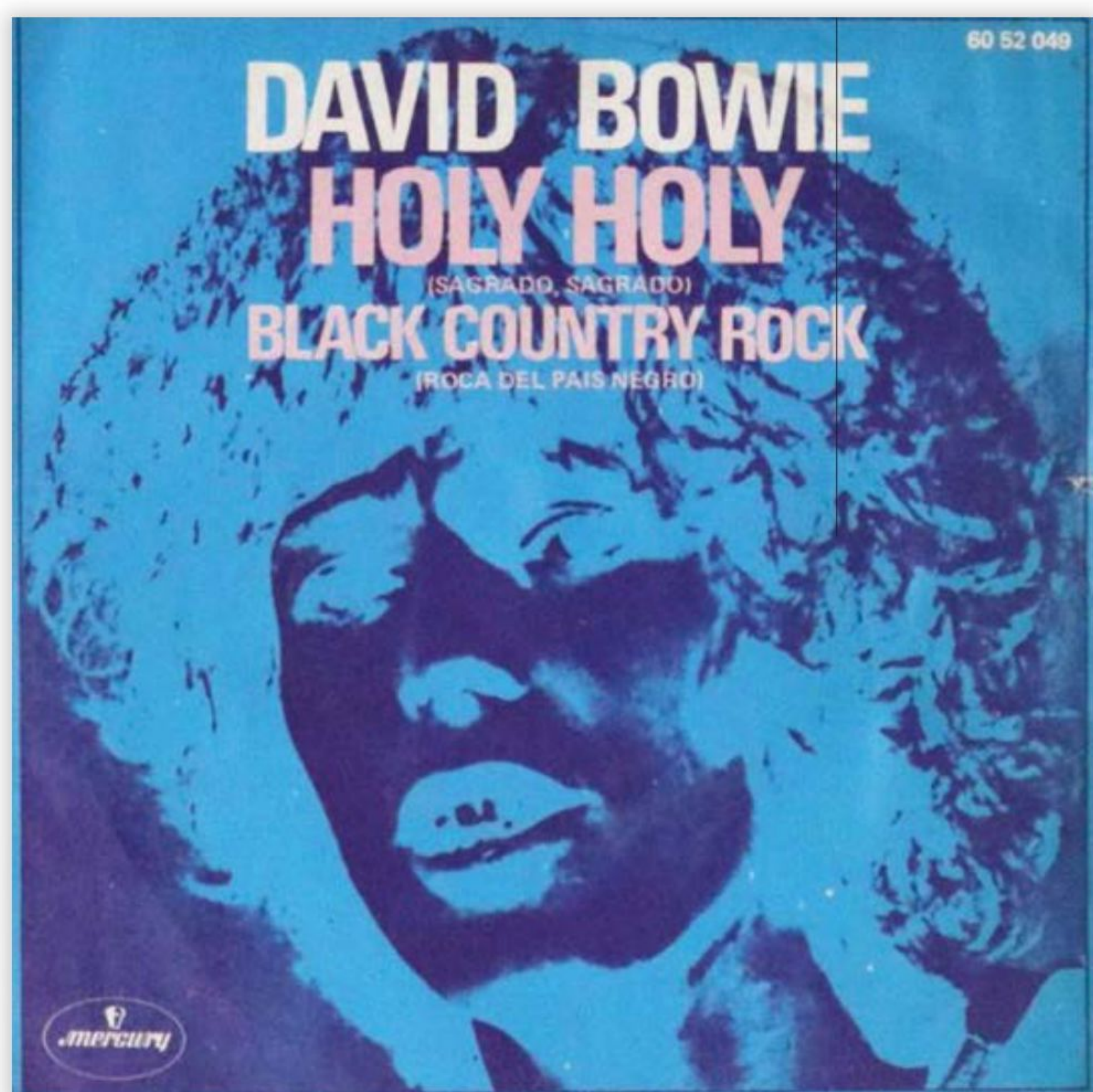


HOLY HOLY

A strong inkling of the genius that will follow in Bowie's 1971. Later shortened and phased for possible inclusion on *Ziggy Stardust*, here "Holy Holy" is a wyrd glam incantation. On the flip, "Black Country Rock", Bowie "does" Bolan

HERBIE FLOWERS: David was quick. He'd have a couple of takes and that was it, it was spot on. Even his vocals. He got it right every time. Bolan was the same. They run through one take, then another take for luck; then you go on to the next song. David asked me to produce a song called "Holy Holy" and I made a complete and utter ass of myself. When I got out of the studio, I was shaking like a leaf. How dare I take up their time by pretending I knew what they were doing?

TONY VISCONTI: David did a great Marc Bolan impersonation. He did it a couple of times on the *Space Oddity* album. He did it a little bit on "Unwashed And Slightly Dazed", where he does that warble. For *Man Who Sold the World*, on "Black Country Rock" he originally did the entire song as Marc Bolan and the playback was so funny, it was a perfect impression, but he didn't want to use it. They adored each other but their rivalry was very strong, and Marc was less kind towards David than David was towards him. ●



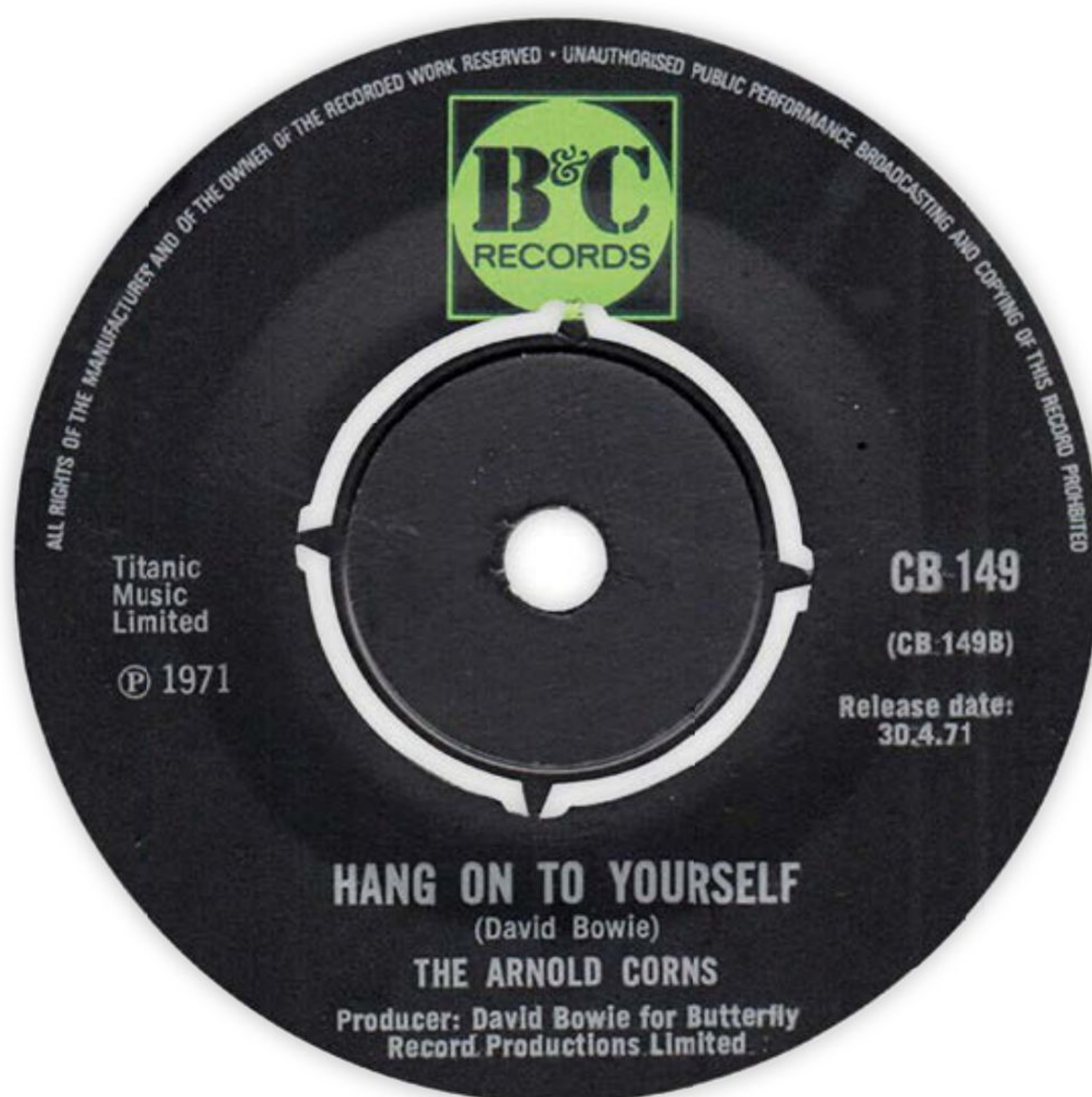
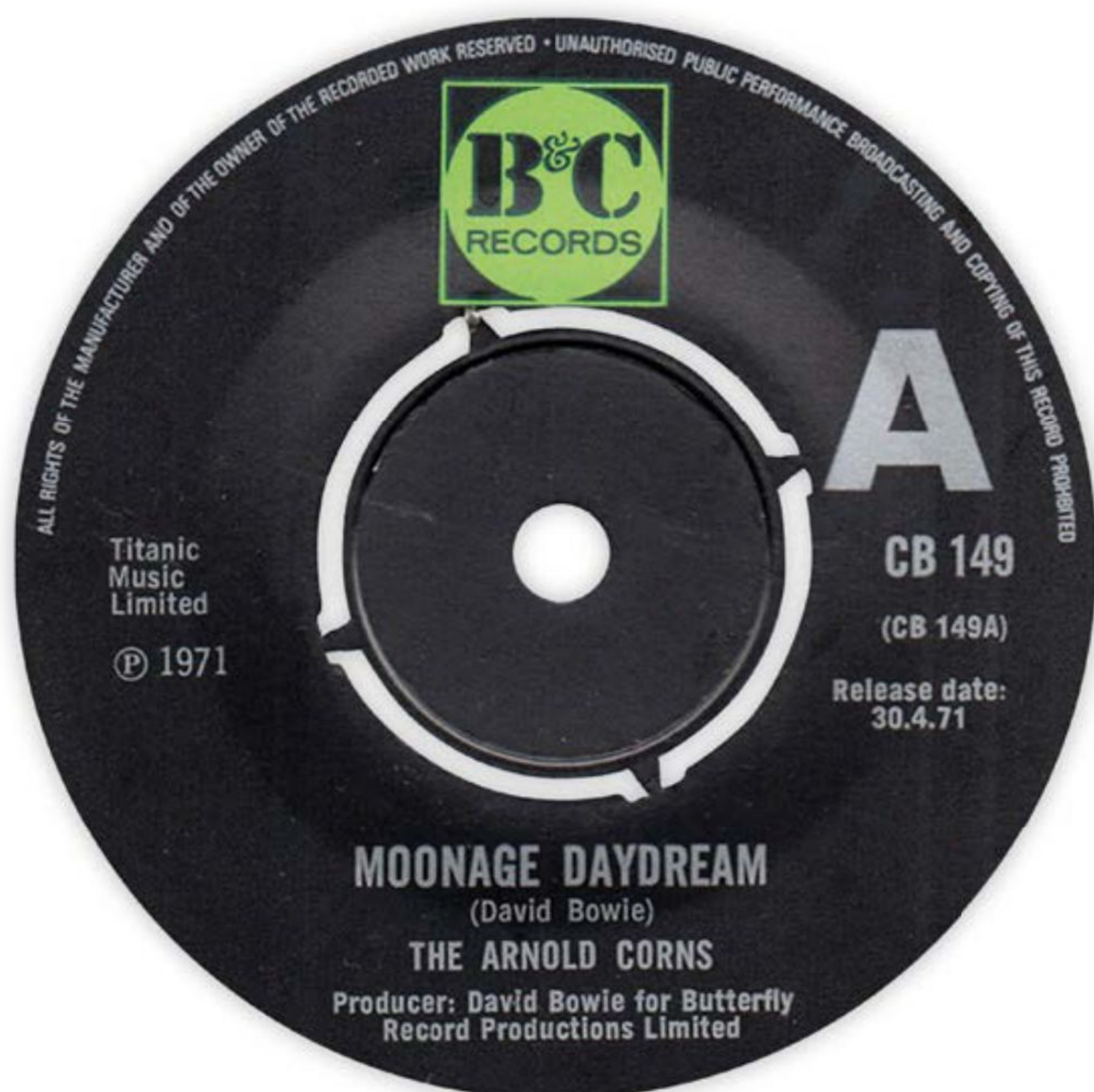
▲ Spain

◀ Germany



HOLY HOLY

Released:
January 15, 1971
Label: Mercury
Producers: Blue Mink
B-side: Black
Country Rock
Highest chart
position: UK -



MOONAGE DAYDREAM

Released:
May 7, 1971 (UK
and Netherlands)
Label: B&C Records
Producer:
David Bowie
B-side: Hang On
To Yourself
Highest chart
position: UK -

THE ARNOLD CORNS MOONAGE DAYDREAM

**Form a band, put a mask on... Bob Grace of publishers
Butterfly Music helps Bowie's new music find a post-Mercury
escape route: with a backing band of public schoolboys, and his tailor
playing under an assumed name**

MARK PRITCHETT [guitar, Arnold Corns]: What became Arnold Corns was a band called Rungk, which was me and two fellow students at Dulwich College.

David was a neighbour. He lived across the street; I used to do stuff at his folk club – I probably had more equipment than he did. After *Man Who Sold The World* flopped, David was having arguments with his label, and was writing all this stuff and wanted to get some of it down; he just wanted to get it out there around his current contracts.

After *Man Who Sold The World* the band all left, but I was still there across the street. He thought, 'I can do this with a load of public schoolboys' – he loved it, and he wanted Freddie Burretti to front it up. Freddie had been around for a bit. I said to David, "Freddie can dance and he can pose, but he cannot sing." The first one, "Moonage Daydream" and "Hang On To Yourself", is Rungk, bass drums and guitar – I

play a bit of piano on it – and David singing. Freddie, also known as Rudi Valentino, he made the costumes but he didn't have a great set of tonsils on him.

David had been semi-successful with "Space Oddity", but it was then going nowhere. He then tried to get some electric behind him and that sort of fell flat. Then he got into playing the piano for the first time, which we'd never heard him do – he really got into that. *Hunky Dory* was already nascent in this period – and many of the songs on that are piano-based.

He had loads of songs he'd written over the past two years, or songs that he'd half-written but not developed, because why develop it when nothing's happening? That partly drove him on. The other thing was he wanted it out there. So when he was offered a route to get stuff out there he took it, even if it couldn't be his name. Form a band, put a mask on. It gave him a bit of energy. ●

***The Man In The Middle* album by Rothko & Mark Pritchett is available on Amazon**



▲ Netherlands

EYEWITNESS!

HUNKY DORY

A match made in heaven. Emerging artist meets emerging producer, great piano meets great pianist. The mission: revealing the record in Bowie's head, interpretations infinite

KEN SCOTT [producer]: "I'd reached a point in my career where I wanted to have a little bit more artistic say; the engineering side was becoming samey, a little boring, it was too easy. David had taken a break after the lack of success of *The Man Who Sold The World* and he came back in to Trident, where I was working at that point, to produce a friend of his [*Dana Gillespie*]. I was put on the session because I'd worked with him before [*engineering The Man Who Sold The World*] and during the course of the sessions I happened to mention this to David, wanting to move into production, and he said, "Well I've just signed a new management deal, they want to put me into the studio to record an album. I was going to produce it myself – would you co-produce it with me?" I leapt at the chance, basically because I didn't think David would ever be successful. Having been thrown into the fire with The Beatles – the first ever session I did being a Beatles session not knowing what the hell I was doing – I thought working with someone who was obviously talented but would not be a superstar was the perfect opportunity for me, take some of the pressure off.

That *Hunky Dory* would be a special record occurred three or four weeks later, when David, Angie and his publisher came round to my house. It was probably the second or third demo he played me that I suddenly realised I'd made one hell of a mistake, that he really was amazing and could be a superstar. Here I was thrown in the midst of the fire again with someone who could be huge and I'm just learning my gig. It was beginner's luck – David and I were both very nervous going into it because it was our first time doing it on a major scale. As our ideas started to work and we could hear it coming together, the confidence grew in both of us and it was an amazing experience.

Trident was one of the first independent studios. When we began *Hunky Dory* it was on eight-track, but it was soon moved ➤

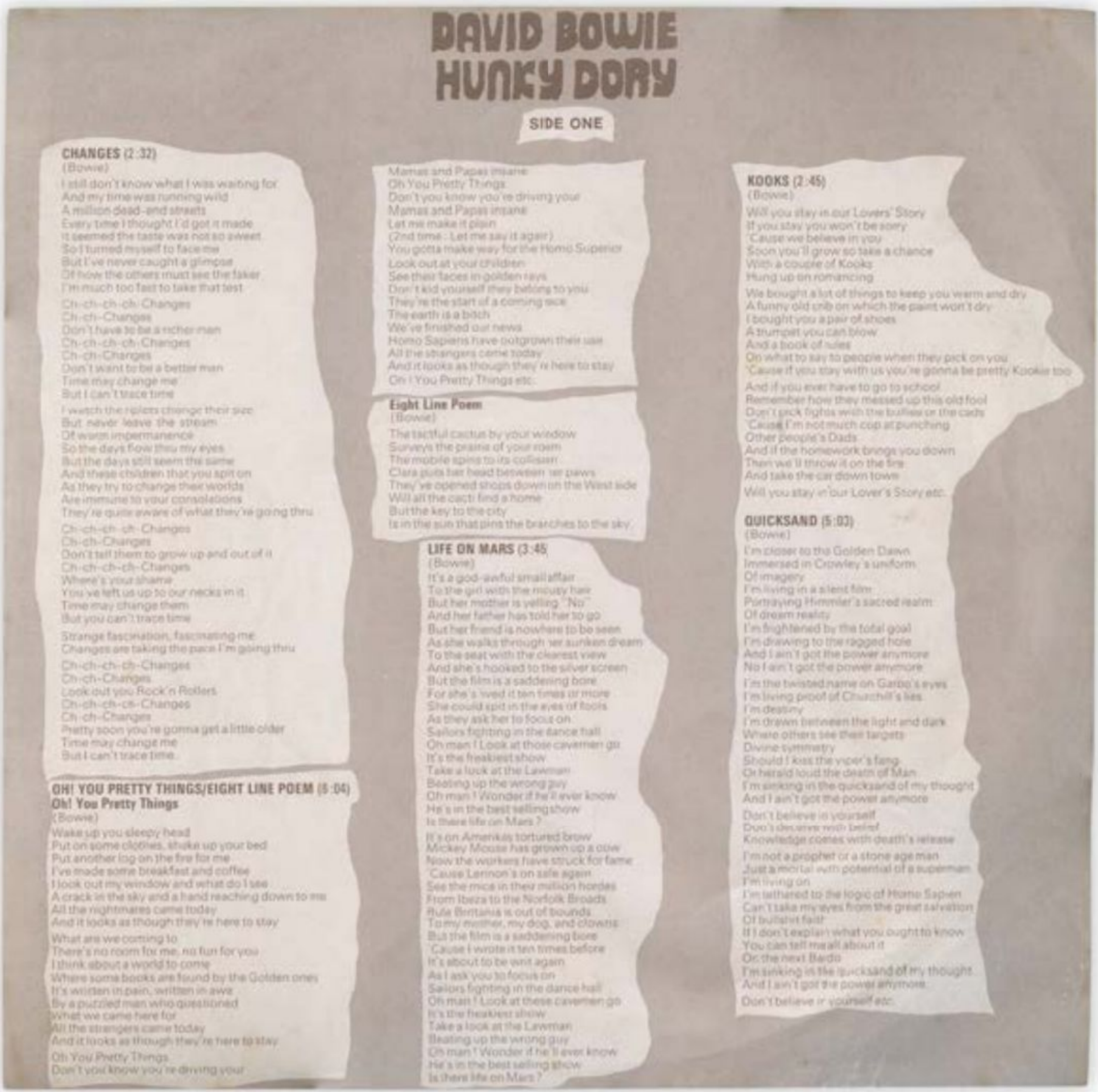


HUNKY DORY
Released:
December 17, 1971
Label: RCA Victor
Producers: Ken Scott,
David Bowie
Highest chart
position: UK 3; 57

to 16-track. The studio was two storeys high, long, narrow, a little like Number Two studio at Abbey Road; I think that’s why I was very comfortable at this studio. The control room was upstairs and you looked down over the artists, which always gave you this great feeling of power, that you were up there looking down on them, you could say, “Y’know what, you could do that a little better.” One of the main reasons with Trident was so popular was its piano, which was an 1830 Bechstein piano. It was an amazing-sounding piano, for rock’n’rollers. It was a very hard piano. Rock’n’rollers loved it; I think classical musicians would’ve loathed it. It was the piano that was on “Hey Jude”, all of the early Queen stuff, Elton John’s early albums – all the ones before *Honky Chateau* were done on that – Carly Simon, Harry Nilsson, it was an amazing piano on so many hits. And that was the one Rick Wakeman played on “Life On Mars?”.

RICK WAKEMAN[piano]: David was rehearsing the band at his house in Beckenham. He invited me over to play me the songs. He wanted it to be more than just come along to the studio on the day and play. He wanted very much for me to think about the songs he wanted me to play on and how I was going to treat them, rather than turn up on the day and play along.

KENSCOTT: We’d come in about two o’clock in the afternoon and go until whenever. I don’t think we ever went to three or four o’clock in the morning, but we’d definitely go to 12 or one o’clock. It was very straightforward. It was fun – you can tell just by the lead-in to “Andy Warhol”. We were making records for ourselves, no-one else. David had to put his money where his mouth was. His one success came a lot from him – “Space Oddity”. Gus [Dudgeon] was the type of producer that relied on the artist a lot, their ideas. Yes, Gus had ideas of his own, but he was very, very open to the artist’s ideas. So “Space Oddity” was very much David’s ideas. Because that was successful, and when David didn’t have as much control there were failures, he thought, ‘I’ve got to put out the record that’s in my head’, and he knew that’s the way I work. My training was from George Martin and Gus Dudgeon, and they both worked exactly



“I’ve just written this new song, we’ve got to record it but don’t listen to the lyrics.” I said, “Why?” He said, “Because they don’t mean anything. I wrote it specifically for the American market to read things into it.” I must’ve heard 10 or 15 different stories as to what “The Bewlay Brothers” was supposed to be about, and I know that David would have agreed with every single one. He took what was given to him and ran with it, quite often.

“We were both learning what we were doing as we went along, so I guess we were both hitting our creative stride at the same time. He was totally professional, there were never any tantrums, it was always very, very easy. No drugs. He would get bored. He wasn’t a fan of the studio; he wanted things to be done very quickly. Of course, back in those days it would take two weeks to record an album, so things were done very quickly anyway, especially compared to today. I know both Woody and Trevor would always be on the edge of their seats when we were doing the basic takes because they knew that they’d just learned the number and if they didn’t get it quickly David would say, “OK, that’s not working, let’s move on.” Most of the vocal takes were first takes because they were so damn good. And mixing – of the four albums I did with him, he came in for only two of the mixes. He just got bored.

RICK WAKEMAN: People were already incredibly fascinated by what he was going to do next. And he didn’t disappoint, bless him. ●

the same way – the artist is in the studio to create and you have to allow that.

RICK WAKEMAN: After “Space Oddity” people were seriously starting to take notice. I think David had got to that stage where he wasn’t just ready to present people with new ideas and new music; people were waiting for it. I remember going to Haddon Hall and hearing the songs for the first time, then coming back and going to the pub. Mates of mine would say, “What’s he up to?”

KENSCOTT: He was always willing to jump on things. There’s a track on *Hunky Dory* called “The Bewlay Brothers” – it was the last song we recorded for the album and I remember David coming in and saying,



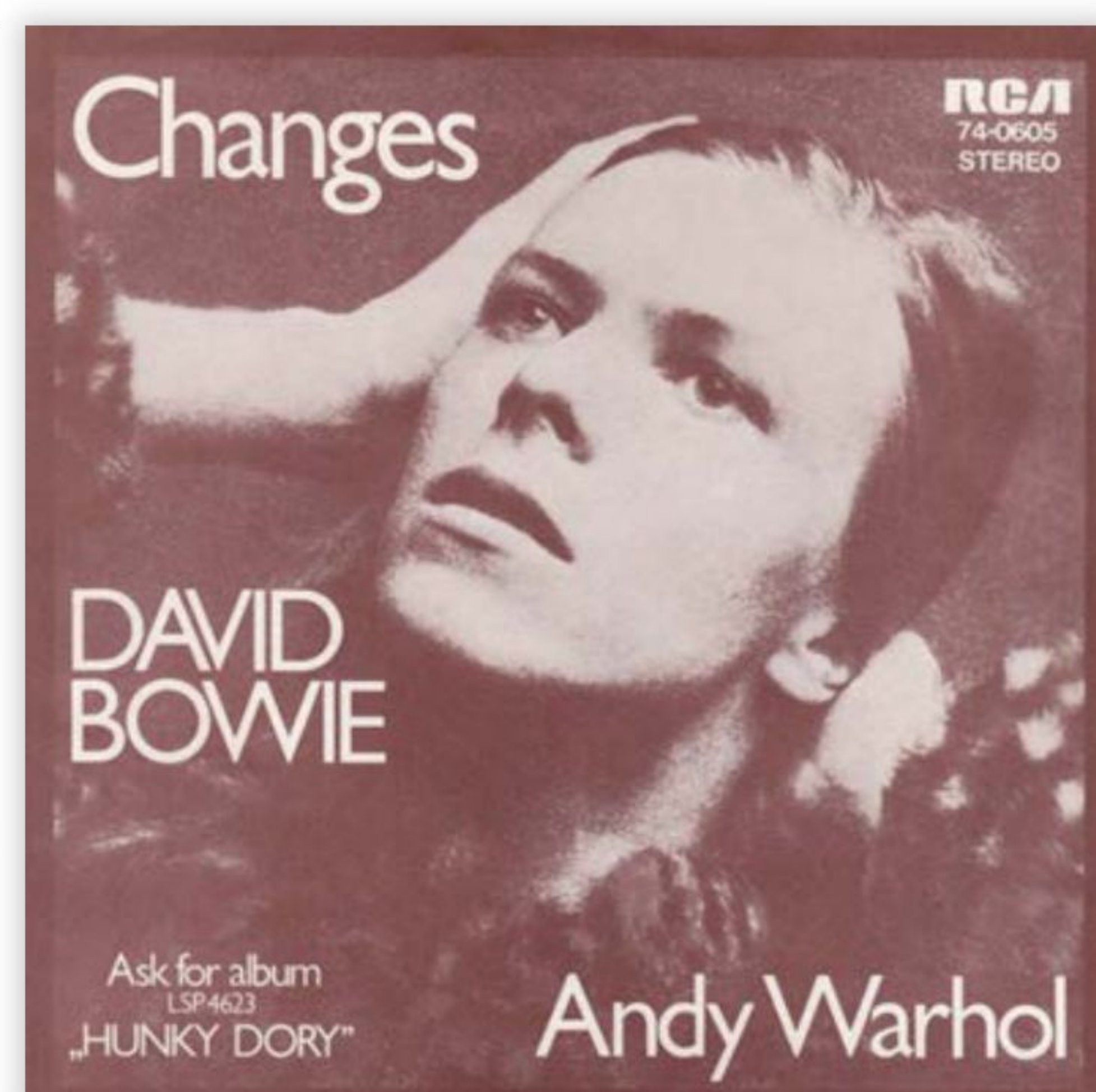


CHANGES

It's the phase he's going through. A single strays from *Hunky Dory* to open Bowie's landmark year - instantly becoming the national anthem for the artist's evolving art

DAIDAVIES [MainMan PR]: I came to understand that David had an instinct for surfing a wave, and DeFries was powerful enough to enforce that. My job was about getting key journalists who were tastemakers to say this was something special. It meant avoiding journalists who were hung up on prog rock, avoiding pop journalists and getting to the more cutting-edge journalists and telling them: "As well as liking Neil Young and The Band, you also need to like this guy." It might be coming from glam, but it's meaningful and it's authentic. ●

► Germany, France, Japan





CHANGES

Released:
January 7, 1972
Label: RCA Victor
Producers:
Ken Scott,
David Bowie
B-side: Andy Warhol
Highest chart
position: UK - ; US -



STARMAN

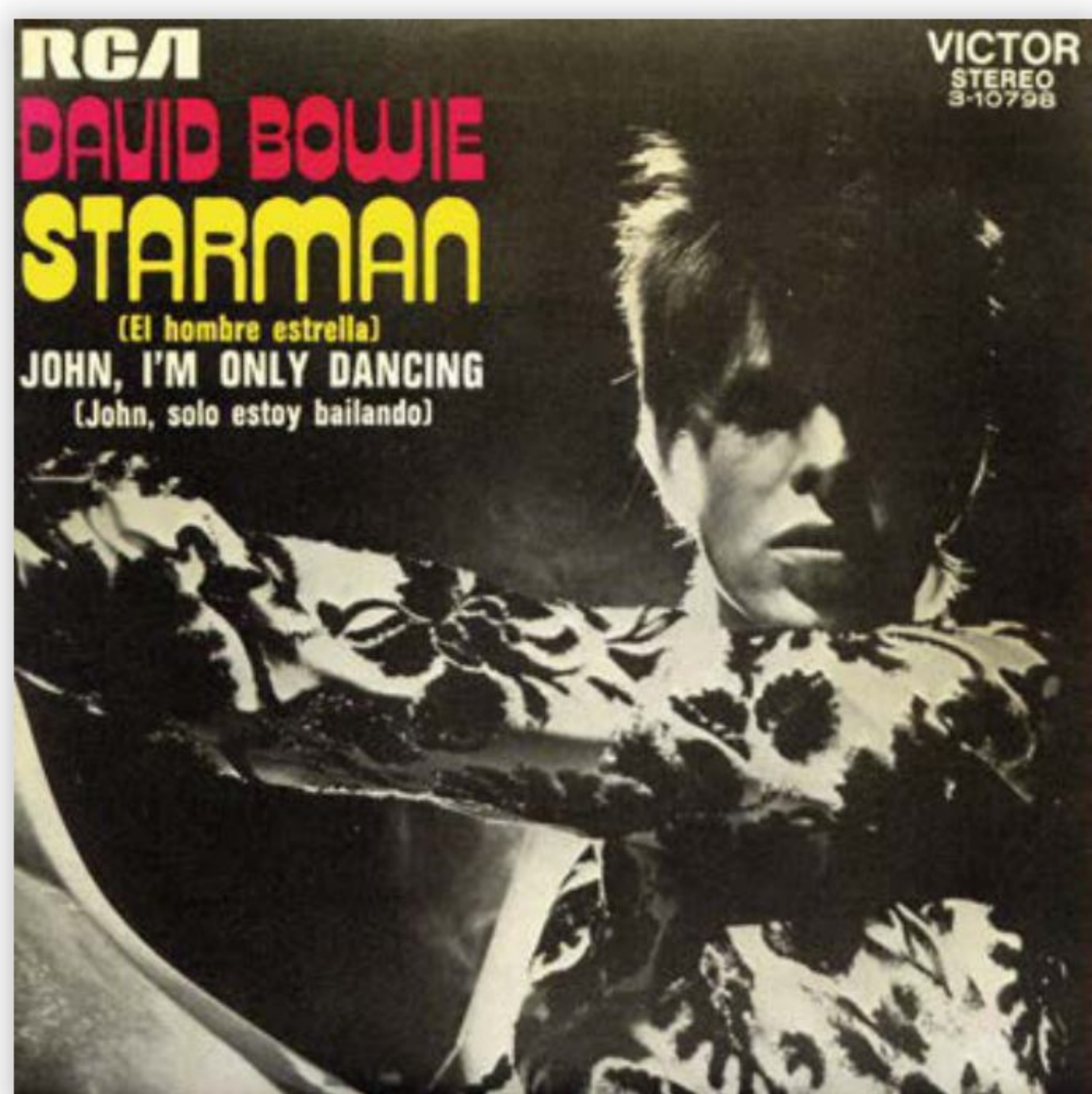
Released:
April 28, 1972
Label: RCA Victor
Producers: Ken Scott,
David Bowie
B-side:
Suffragette City
Highest chart
position: UK 10; US 65

STARMAN

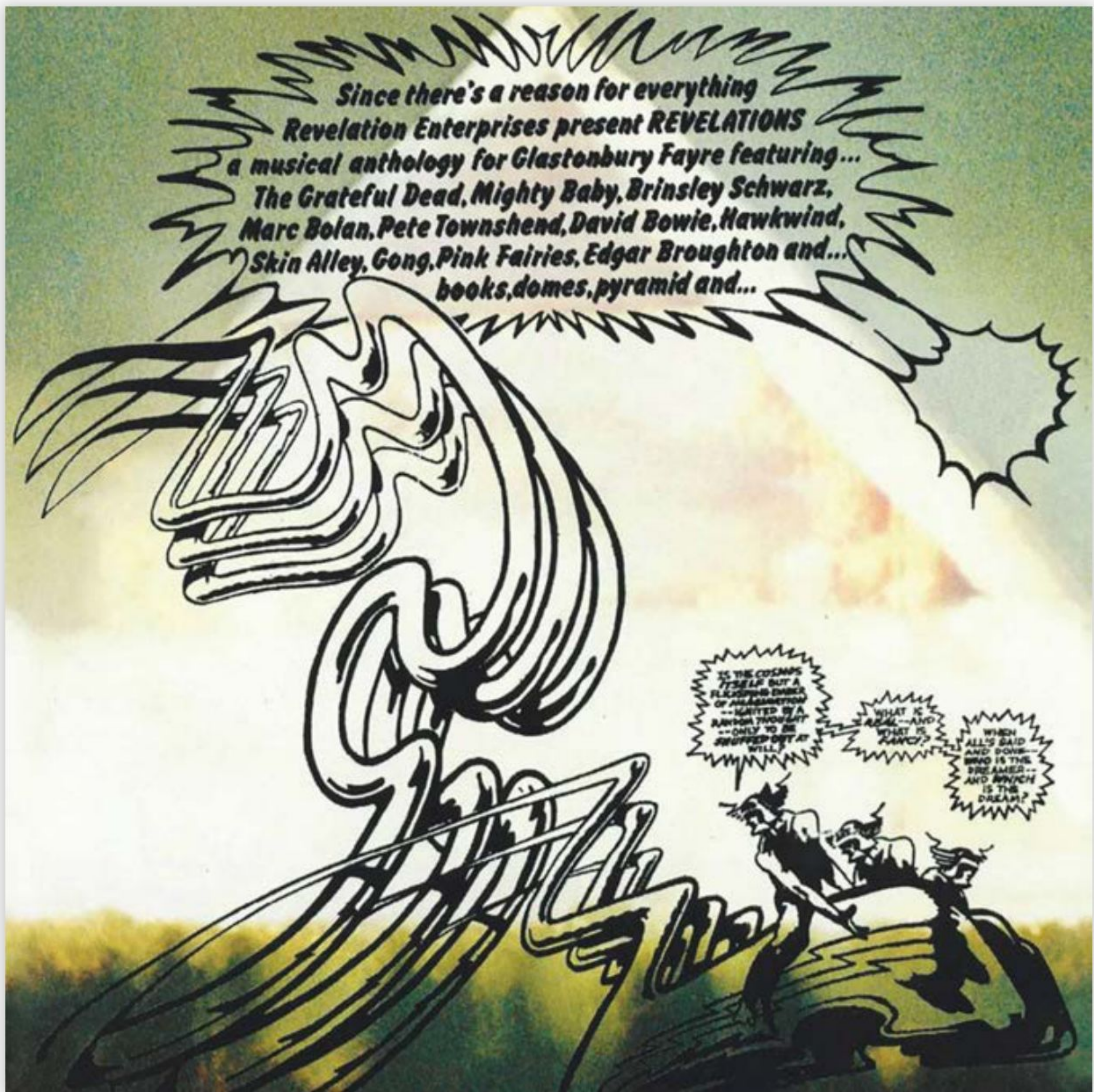
A hymn to the extraterrestrial power of rock'n'roll proves transformative for British youth

WOODY WOODMANSEY [Spiders From Mars drummer]: I first met David in 1969 at his place, Haddon Hall in Beckenham. Mick [Ronson] had been working with him for a few months. My only knowledge of him was “Space Oddity”, and a Hull festival flyer showing him with what looked like an afro hairstyle. So I met this guy wearing red cords, red slip-on shoes with a blue star painted on them, and a rainbow-striped T-shirt. His hair was long, so I didn’t immediately recognise him. We chatted about music. He even did a bit of mime. My impression was that this

guy’s serious about making it, he’s already living it. For me the whole trip was a leap of faith. By Ziggy, we were all focused. We all lived in Haddon Hall. David was writing almost on a daily basis. He’d just started writing on the piano. I love “Starman” as it’s the concept of hope that the song communicates. That “we’re not alone” and “they” contact the kids, not the adults, and kind of say “get on with it”. “*Let all the children boogie*”: music and rock’n’roll! It lifted the attention away from the depressing affairs in the ’70s, made the future look better. “Starman” was the first Bowie song since “Space Oddity” with mass appeal. After “Starman”, everything changed. ●



▲ Japan and (above) Spain



VARIOUS ARTISTS GLASTONBURY FAYRE

Bowie joins the Grateful Dead (and Hawkwind)

A TRIPLE compilation album (then £3.99, now a lot more) from artists wishing to show their support for the Glastonbury Festival. Bowie played the festival in 1971, solo, but here he contributes a remake of *The Man Who Sold The World*'s “The Supermen”, recorded in November 1971 during the Ziggy sessions. ●

GLASTONBURY FAYRE

Released: April 1972 (UK only)
Label: Revelation Enterprises
Producer: Ken Scott and David Bowie
Highest chart position: UK -



EYEWITNESS!

THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS

Hot on the heels of *Hunky Dory*, Bowie delivers his most famous creation, born of stardom theory and “more rock’n’roll”. Bowiemanias ensues...

D AIDAVIES [MainMan PR]: You had authentic rock’n’roll and you had glam rock, and they were seen as being two very separate entities. The important job I had to do was to make sure that everyone knew this was art and had societal impact.

KEN SCOTT [producer]: His image changed right after *Hunky Dory*. He would often wear a brown and black check affair with a hat. Really tight black pants with a shirt, and a shoulder bag of some kind which was a throwback to his hippie days. When we first met he dressed like a hippie in baggy flares or jeans.

DENNIS MACKAY [engineer]: His hair got shorter. He loved Japanese style, so he started reading these books and every time he came in he would be wearing something more outlandish from Japan.

DANA GILLESPIE [backing vocals]: With every album he became much stronger as he was being given a chance, financially, to take the songs to where he wanted them to be, and he found that much easier to do that with the Spiders.

KEN SCOTT: It was strange recording *Ziggy* with *Hunky Dory* still yet to come out. I can’t ever remember a situation like that, but that was down to his management. They wanted to have as much as they could in their back pocket so they could get the best deal possible for him, so we did two albums. A lot has been said about how *Hunky Dory* was much folkier and very different from *Ziggy*, but if you take a track like “Queen Bitch”, which was on *Hunky Dory*, that would’ve fit in perfectly with *Ziggy*, so there wasn’t that much of a leap between *Hunky Dory* and *Ziggy*, in my estimation.

DENNIS MACKAY: As we were finishing off *Hunky Dory* in the mixing suite, Bowie would come in, go into the studio and sit at

the piano and, unbeknownst to us, start playing his new songs. He’d then come upstairs, sit between us and while we were playing his last recording at blaring volume, just sit there writing. Once I asked him what he was doing and he just said, “I’m writing lyrics for my next song.” He then turned to Ken and said, “I’ve just finished my next album.” Ken said, “But you haven’t even finished this one!” That’s how prolific Bowie was.

KEN SCOTT: David told me, “We’re gonna record another album, it’s gonna be more rock’n’roll. I don’t know that you’ll like it.” I was already thinking slightly differently, then Woody had said that he thought the drum sound on *Hunky Dory* sounded like cornflakes packets, so we livened up his drums just a fraction.

DAIDAVIES: We drove up to Manchester to do a TV show on Granada. We split the driving, and on the long drive back when Anya [Davies; Bowie radio plugger] and Angie were asleep in the back, he told me about his longterm plans, and a lot of what actually happened he was talking about then. He was reading [Kenneth Anger’s] *Hollywood Babylon* about the star system in Hollywood, how there was something to be learned from that, and an Elvis book, about Col Tom Parker. And over the months that followed there were various dinners and bits of hanging out – and one night he said, “Things are going to get serious now. Do you want to do my PR?” They came to form part of his strategy.

KEN SCOTT: The whole thing was an incredible two-week experience. Bowie was the ultimate performer in the studio when it came to the vocals. You take “Five Years” on *Ziggy*... he was bawling his eyes out by the end, tears were rolling down his face. He was so into the performance. It was the same with most of them, he was that good. The stand-out thing for me was always David’s vocals. ➤



**THE RISE AND
FALL OF ZIGGY
STARDUST
AND THE
SPIDERS FROM
MARS**

Released:
June 6, 1972
Label: RCA Victor
Producers: Ken Scott,
David Bowie
Highest chart
position: UK 5; US 75

DENNIS MACKAY: What you hear on that song – the emotion – is real. Ronson is looking at Bowie, stunned. I was also in shock because he was hitting every note spot on.

GEOFF MACCORMACK: Theatre and mime and costume had always been part of what he'd done. He was never just a straight rock'n'roller. Did he ever explain Ziggy to me? No. I don't think he had that conversation with anybody, not even himself.

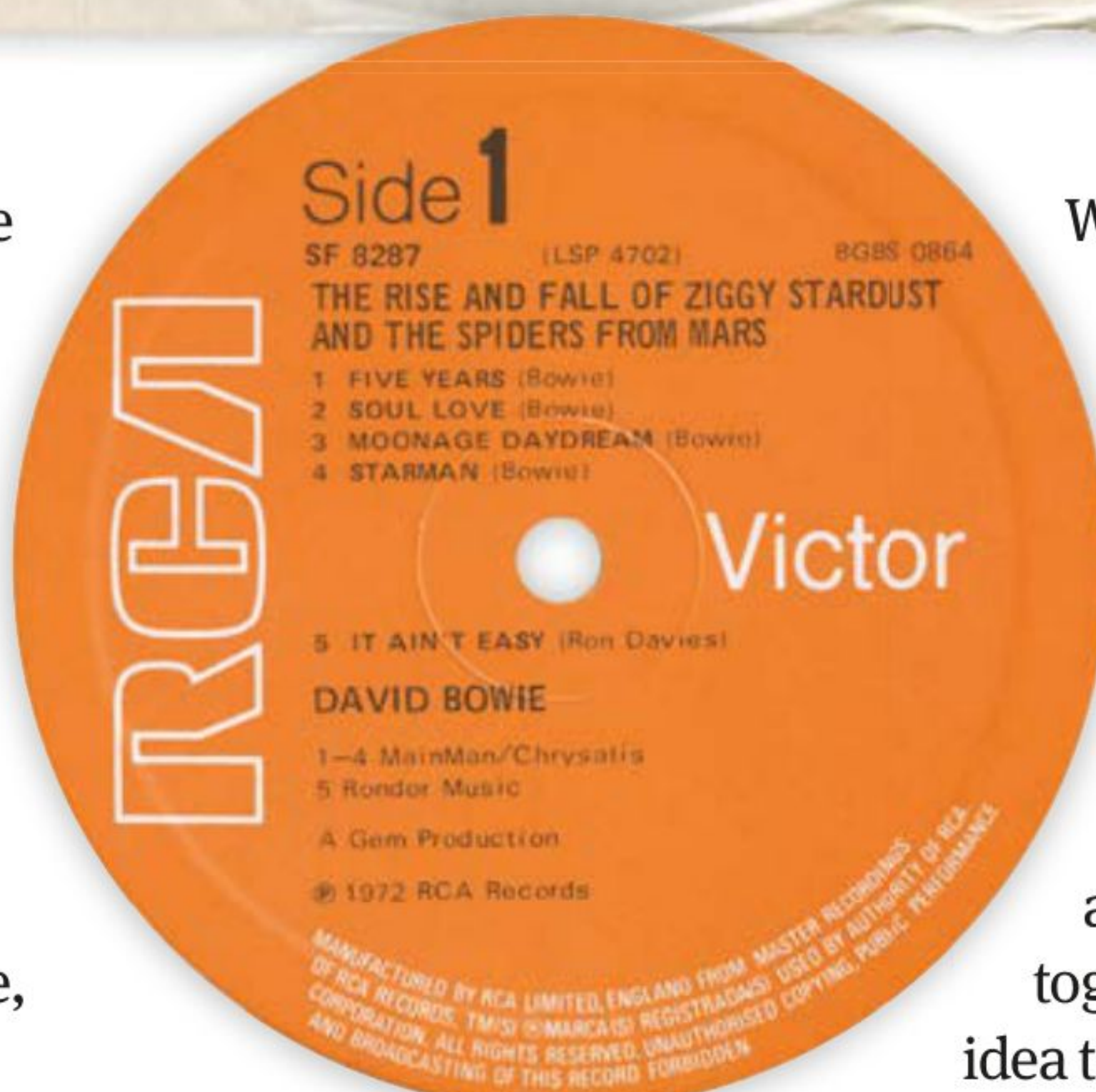
DAIDAVIES: My interest was more in rootsy acts like Brinsley Schwarz, Mott... in contrast to those guys, he'd really thought it through. Marshall McLuhan, Alvin Toffler's *Future Shock* – those were the kinds of books people were reading. Andy Warhol – everyone was aware of him, seeing his films and not being able to understand them, the quote about 15 minutes of fame.

KEN SCOTT: David didn't like being in the studio. He got bored. We'd do three or four songs in a day. Sometimes we did overdubs immediately and sometimes put them on later. We'd start a session round noon and go on 'til somewhere between 8 and 10pm.

DAIDAVIES: Ken Scott, like a lot of top people, oozed an air of supreme competence. David assembled a team of people who were really there to deliver on his vision. I'd say that the side-musicians other than Mick Ronson weren't really key at all. They'd come in to do their thing, then go.

DENNIS MACKAY: The way Bowie worked was being on the talkback in the studio – "Play on the toms. Do some rolls. Play on the top and the floor one." And then he'd grab his acoustic guitar and go down and establish the feel. He did dictate, but not harshly or rudely. He didn't do guide vocals – everybody would just fall into what Bowie was hearing.

KEN SCOTT: A lot of the time Ronno seemed to be in David's



mind. We'd reach a point when it was time for him to do a solo and before David or I said, he'd say, "I'd better go down and do the solo now..." Then he'd nail what was required. Instantly, without being told what to do. About 90 to 95 per cent of the vocals I did with David were first takes. The band weren't far behind. The only track that took more than four takes was "Moonage Daydream", which got to Take 10 – and that was only because there were so many breakdowns and false starts.

DENNIS MACKAY: Bowie totally trusted Ken. When we mixed Bowie, we'd do it very dynamically. Every time we got to a Woody drumfill, I would push the drumfill.

We'd just put all those dynamics in.

KEN SCOTT: You had to make the two sides of the album roughly the same length. While parts were being worked out, I would spend time working out the timings and putting songs together so I could suggest which order would work best. So, up to a point, the running order was dictated by the LP format. The whole idea about the concept album thing... there are some songs that fit together on a certain story. But I dispute the idea that it's a concept album, because why would you have "It Ain't Easy", which was recorded

for *Hunky Dory*?

DANA GILLESPIE: "It Ain't Easy" was written by this guy Ron Davies who wasn't terribly well known. It was very unlike David to do a cover version of anything. It was just another session at Trident – I did a lot of session singing in those days. David was very professional – you've got to know what you're going to do, and David always did.

KEN SCOTT: When we recorded it, *Ziggy* was never considered a concept album, we just recorded an album. People started to see it as a concept and David sort of jumped on that. ●



RCA

DAVID BOWIE
ZIGGY STARDUST



A GEM PRODUCTION



SIDE 1.

FIVE YEARS (4:42)
SOUL LOVE (3:34)
MOONAGE DAYDREAM (4:40)
STARMAN (4:10)
IT AIN'T EASY (2:58)

SIDE 2.

LADY STARDUST (3:22)
STAR (2:47)
HANG ON TO YOURSELF (2:40)
ZIGGY STARDUST (3:13)
SUFFRAGETTE CITY (3:25)
ROCK 'n' ROLL SUICIDE (2:58)

THE MUSICIANS ARE:

DAVID BOWIE-GUITAR, SAX AND VOCALS.
MICK RONSON-GUITAR, PIANO AND VOCALS.
TREVOR BOLDER-BASS.
MICK WOODMANSEY-DRUMS.

ARRANGEMENTS:

DAVID BOWIE AND MICK RONSON.

ALBUM PRODUCTION:

DAVID BOWIE AND KEN SCOTT
AT TRIDENT STUDIOS, LONDON.

PHOTOGRAPHS:

BRIAN WARD.

ART WORK:

TERRY PASTOR OF MAIN ARTERY.

TO BE PLAYED AT MAXIMUM VOLUME.

RCA
SF 8287 (LSP 4702)
VICTOR

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Printed in England by Robert Stace

RCA LIMITED, RECORD DIVISION, RCA HOUSE, CURZON STREET, LONDON W1

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HANG ON TO YOURSELF

Released:
August 11, 1972
Label: B&C Records
Producers: David
Bowie (A-side),
Roy Thomas Baker
(B-side)
B-side: Man In The
Middle
Highest chart
position: UK -

THE ARNOLD CORNS HANG ON TO YOURSELF

With Bowie now a success, B&C records release another Arnold Corns single. "Hang On To Yourself" rises to the A-side. The original Corns having departed for university, the Spiders From Mars fill in, playing Mark Pritchett's "Man In The Middle" on the flip

MARK PRITCHETT [guitar, Arnold Corns]: Arnold Corns' version of "Hang On To Yourself" had a pre-Beach Boys sort of feel. It was strummy guitar, like some of the early bands David was in, "Let's have a shindig" – that kind of feel to it. He's a songwriter – he knew exactly the sound he wanted. He would sometimes tell you about the sound he had in his head – sometimes he'd tell you quite bluntly. The thing is, you could always say to him, "You know that bit there? If we were to do *that*..." He would take suggestions for improvements. He was a lovely guy.

He used to come and see my band and say, "I like that one." "Man In The Middle" he

particularly liked – probably because it was about him. It's about when he was getting into dresses rather than his jeans and his long Afghan overcoat. When he started doing all his Lauren Bacall stuff I thought, 'There's a man in the middle', and he laughed and I thought, 'I'll write a song about that.'

With "Moonage Daydream" I thought the Spiders version was superb: Mick's solo... terrific. And though I understand why you might in a rushed session want to turn "Hang On To Yourself" into a very impressive thrash – some people think it was the first ever punk single – it was a bit of a mess really. Great for a live gig and a signature tune, but David's original the way he did it slowing it down was great. ●





JOHN I'M ONLY DANCING

Released:
September 1, 1972
(original version)
Label: RCA Victor
Producers: Ken Scott,
David Bowie
B-side: Hang On
To Yourself
**Highest chart
position:** UK 12

JOHN I'M ONLY DANCING

Remake/remodel. Ziggy session track recorded, released, then re-recorded. Still, weirdly, not a hit...

A GLAM rock stomp in which the singer protests that there's nothing between him and his dance partner, save their connection on the dancefloor. Released initially in a version with prominent handclaps, the song was then remade with prominent saxophone (and louder guitar feedback) and issued with the same catalogue number

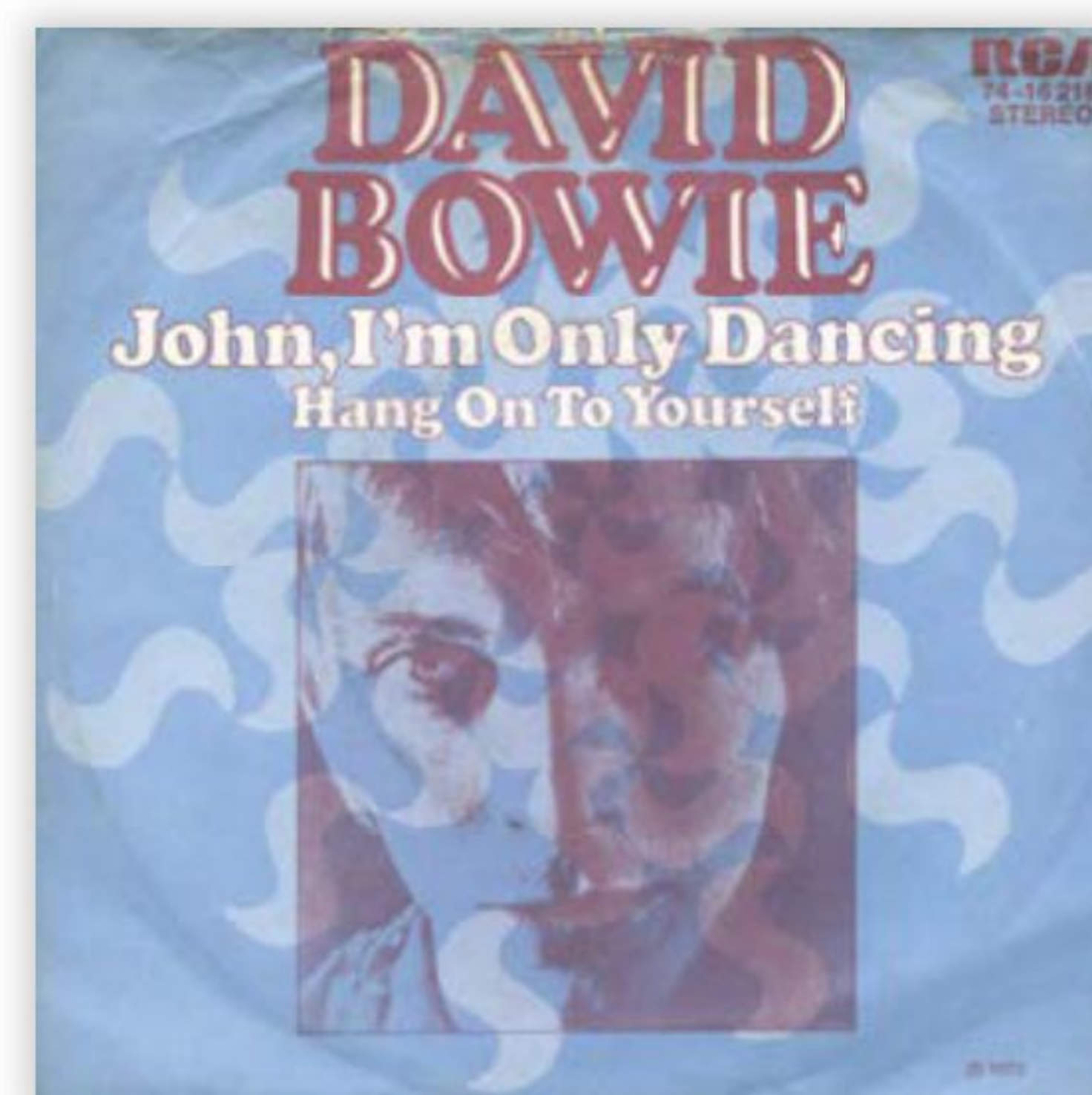
DAIDAVIES [MainMan PR]: There was a big discussion about whether to put it out or not, a song not from an album – I thought the mood of it was just right for the way things were developing. Then when it didn't chart so high, Tony [DeFries] was taking the piss, like, "So much for your powers of perception..." ●



JOHN I'M ONLY DANCING

Released: April, 1973
(sax version)
Label: RCA Victor
Producers: Ken Scott,
David Bowie
B-side: Hang On
To Yourself
Highest chart
position: UK -
(remake has same
catalogue number)

Netherlands,
Germany ►





FOR THE COLLECTOR EP

Re-enter the earliest Bowies

COMPILING Bowie's three Pye A-sides and a B-side ("I'm Not Losing Sleep") into a well-sequenced EP. The latest of the recordings ("I Dig Everything") having dated worst, we open with the great "Do Anything You Say", a vibrant vocal performance backed by The Buzz. ●



FOR THE COLLECTOR EP
Released: October 6, 1972
Label: Pye
Producer: Tony Hatch
Highest chart position: UK -

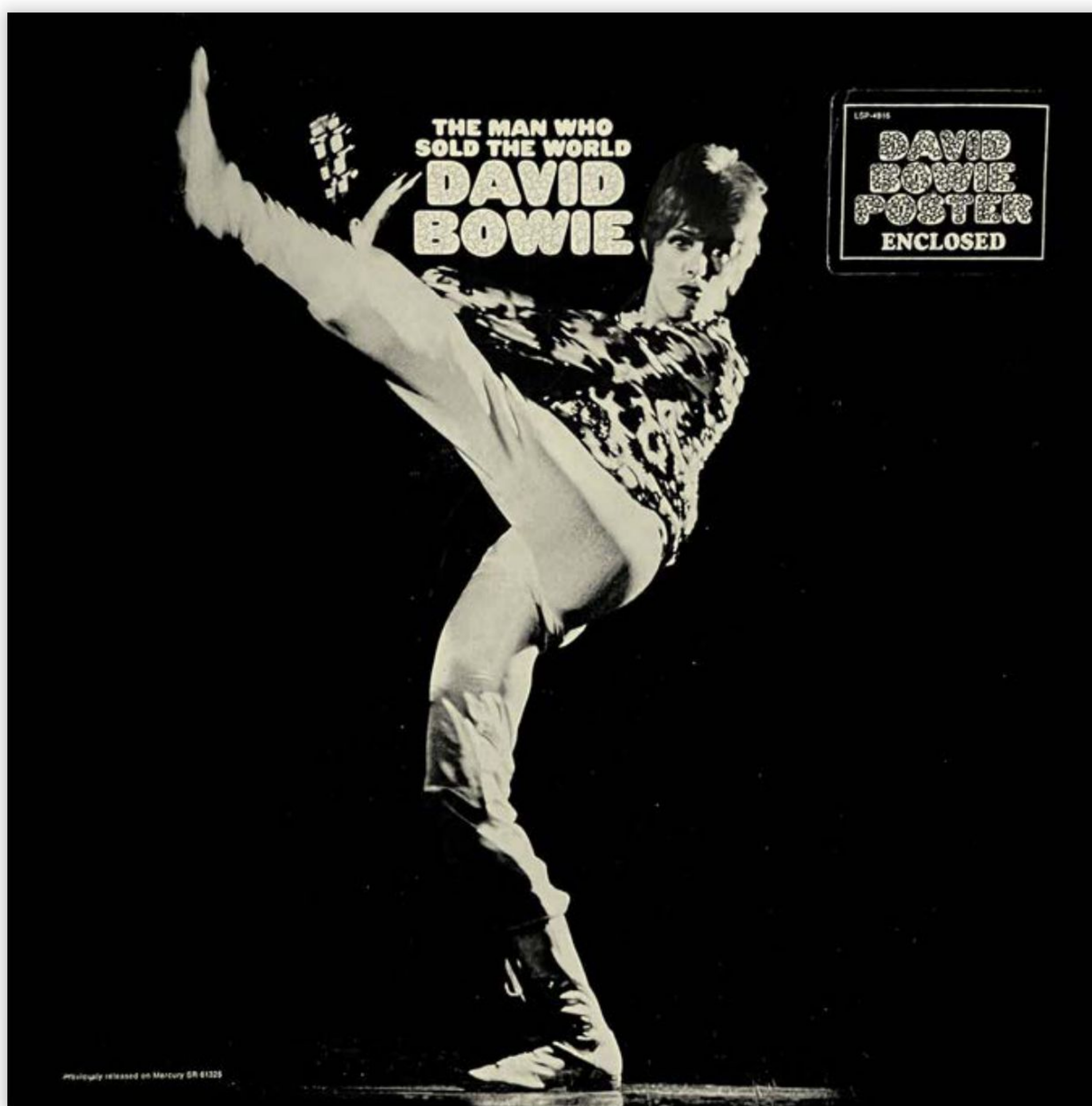
SPACE ODDITY / THE MAN WHO SOLD THE WORLD

Album reissues with updated covers and incentivising posters

REISSUED by RCA, to maximise the volume of Bowie material in the market. Outside: the Ziggy you knew. Inside, respectively: the hippie romantic and haunted acoustic/electric rocker you maybe didn't, yet. ●

SPACE ODDITY / THE MAN WHO SOLD THE WORLD

Released: November 1972 (both)
Label: RCA Victor
Producer: Tony Visconti (both)
Highest chart position: (Space Oddity) UK 17; US 16; (TMWSTW) UK 21; US 105





THE JEAN GENIE
Released:
November 24, 1972
Label: RCA Victor
Producers: Ken Scott,
David Bowie
B-side: Ziggy
Stardust
Highest chart
position: UK 2; US 71

▲ Alternative
German sleeves
▼ Japan



THE JEAN GENIE

A definitive glam-rock single, a picaresque tale of a younglad throwing himself on the mercy of the city. Later remixed for additional crunch on *Aladdin Sane*, this single mix asks you to lean in for the bluesy solo at 2:25. So what was the inspiration: Jean Genet or actual jeans?

DAIDAVIES [MainMan PR]: I remember it being written and recorded. At the time the cool thing, we thought, was the most worn-out jeans you could find. But half-a-dozen pairs of jeans turned up, and David started putting them on: turned up, stiff and unwashed. I said, "I don't know about this, David" – but he was turning the Levi's ethos on its head, looking like a 14-year-old in *Peyton Place* or something. You couldn't go from glitter mania into a pair of worn Levi's. ●





IMAGES 1966-1967

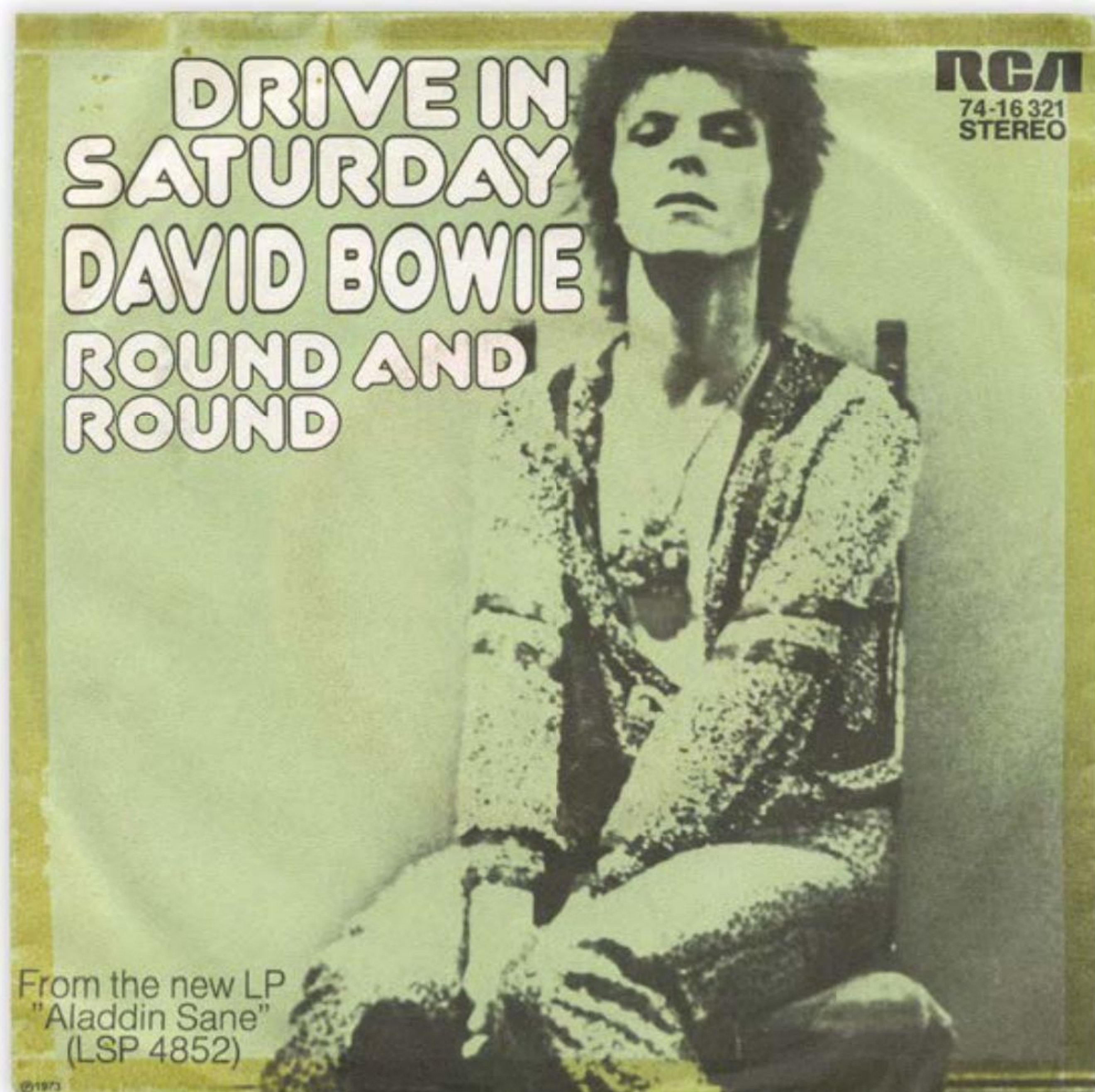
A colourful new way to sell Bowie in the United States

WHILE *The World Of* comp served the UK with work by the young Bowie, this was the first compilation of that material for the US market.

Doesn't Uncle Arthur look like Ringo Starr? ●

IMAGES 1966-1967

Released:
(US/ROW) 1973,
(UK/ROW) 1975
Label: London
Records/Deram
Producers: Mike
Vernon, Tony
Visconti, David Bowie
**Highest chart
position:** US 144



▲ Germany

DRIVE-IN SATURDAY

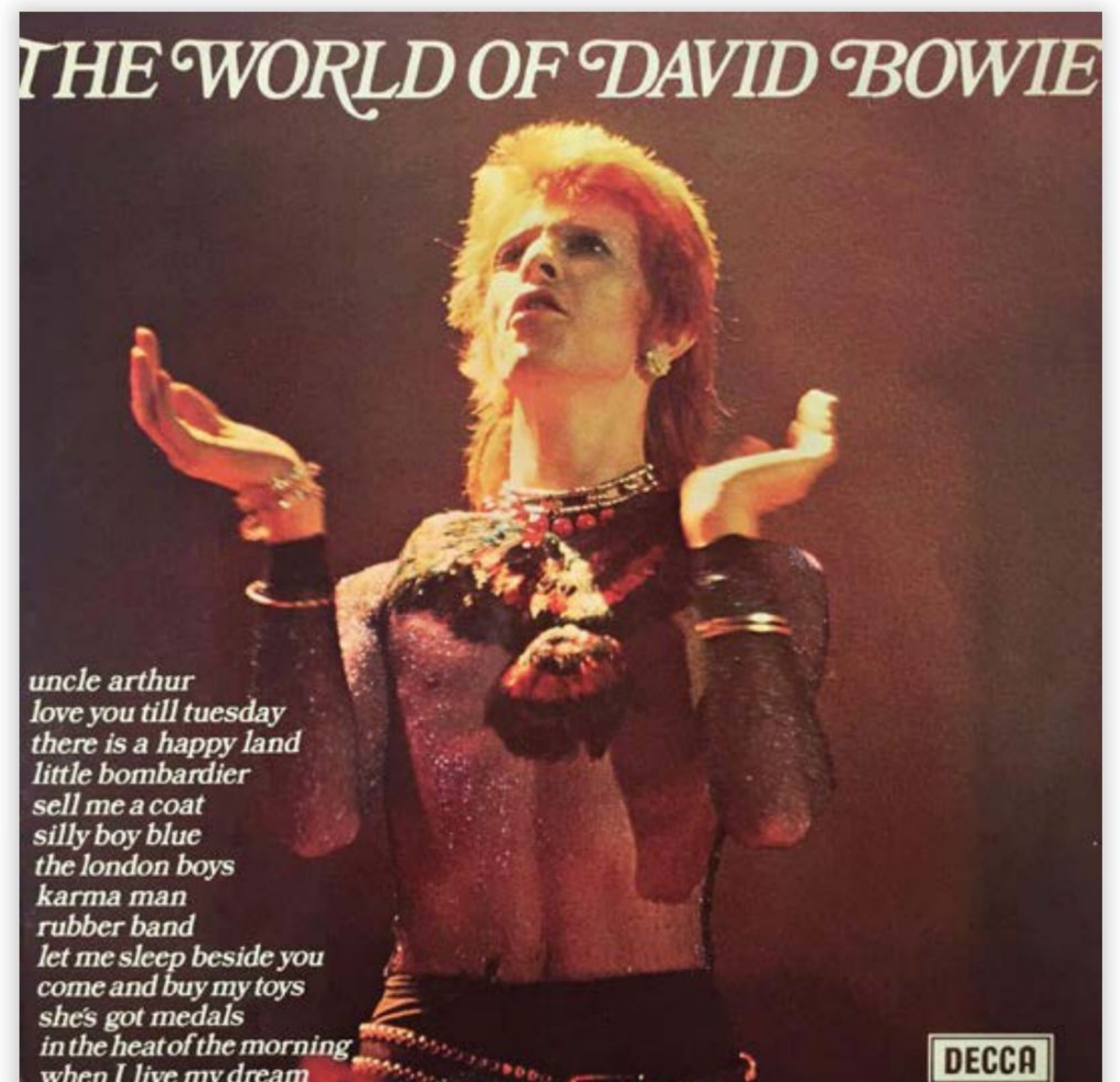
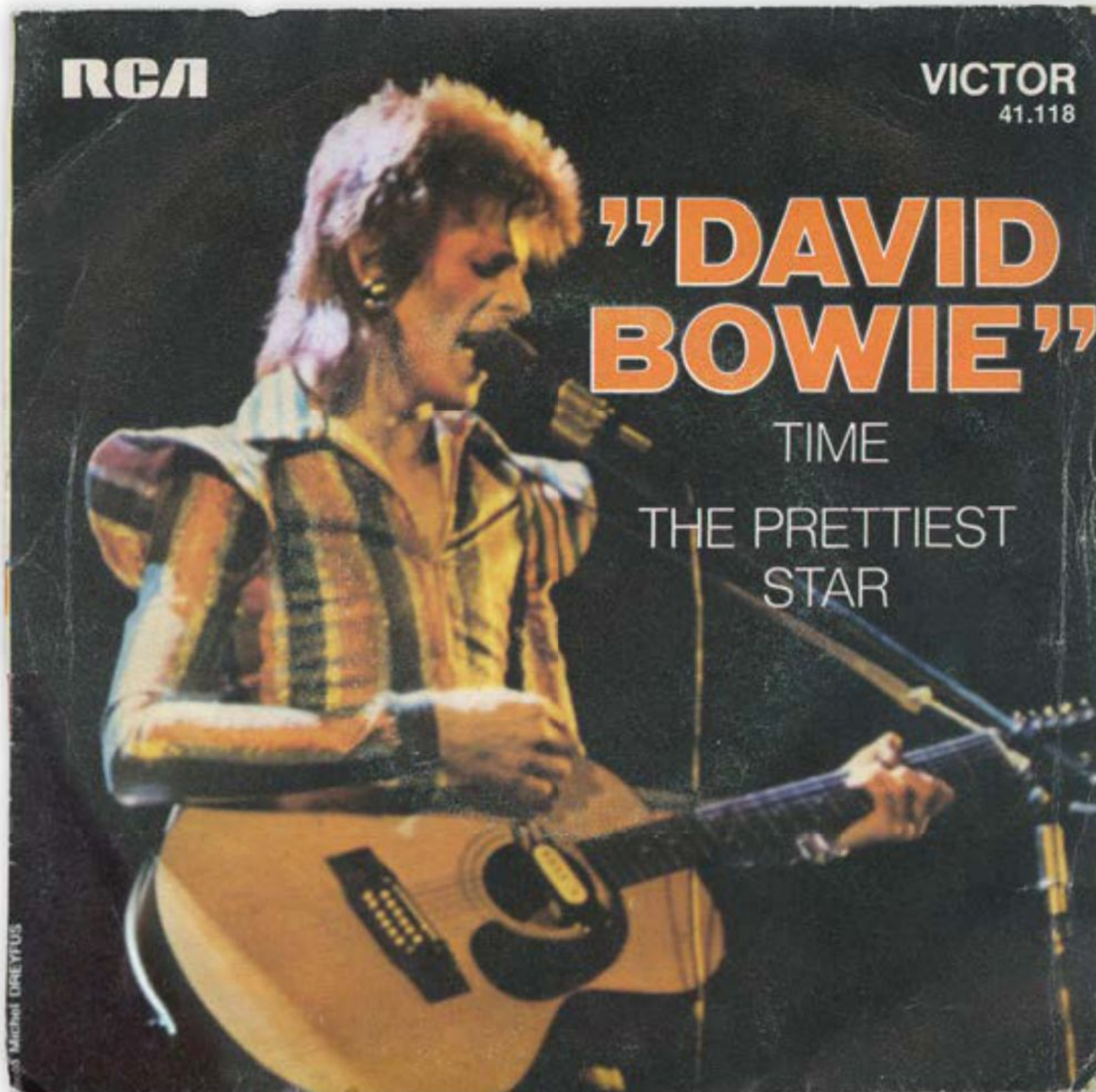
On a train journey from Seattle, Bowie writes some Roxyish retro-futurism

AMERICAS past, present and future suffused *Aladdin Sane*, and “Drive-In Saturday” was one of the places they parked up together. In a glam cultural moment when rock was beginning to re-evaluate its own history, Bowie draws on doo-wop styles to tell a post-apocalyptic courtship story. But while the vignette is witty science fiction, the music is full-bore evocative romance. References to Jagger and Twiggy abound in the package (the flip, “Round And Round” is a Chuck Berry song once powerfully addressed by The Rolling Stones), but the effect of all this masterful pastiche, nonchalant prolixity and weird thinking is ultimately something more simply timeless. ●

DRIVE-IN SATURDAY

Released:
April 6, 1973
Label: RCA Victor
Producers: Ken Scott,
David Bowie
B-side: Round
And Round
**Highest chart
position:** UK 3





TIME

Bowie dips a toe in Weimar-era burlesque as Mike Garson's ripe stride piano wrestles Ronno's marauding Gibson Les Paul

ODDLY, while "Drive-In Saturday"'s futuristic Americana was felt suitable for much of the world, America itself was treated to one of the first sightings of Bowie's interest in Berlin-style cabaret. Seeing that the song has a "US edit", some British listeners might have supposed that an element of censorship had been introduced, lest the personified "Time" cause offence when he "falls wanking to the floor". Not so: wanking he continues his descent, just over a slightly curtailed duration than previously. ●

▲ France



TIME
Released:
(US/ROW)
April 13, 1973
Label: RCA Victor
Producers:
Ken Scott,
David Bowie
B-side:
The Prettiest Star
Highest chart
position: US -



THE WORLD OF DAVID BOWIE

The strong Decca compilation, now in an updated Ziggy cover

NOT to be outdone by an RCA strategy, the 1966–67 Decca material appears again. On the cover, the winsome 1969 Bowie in a halo of Dylanish curls is replaced by an onstage Ziggy, repulent in feathers and chiffon. ●

THE WORLD OF DAVID BOWIE
Released:
1973
Label: Decca
Producers: Mike
Vernon, Tony
Visconti, David Bowie
Highest chart
position: UK -

EYEWITNESS!

ALADDIN SANE

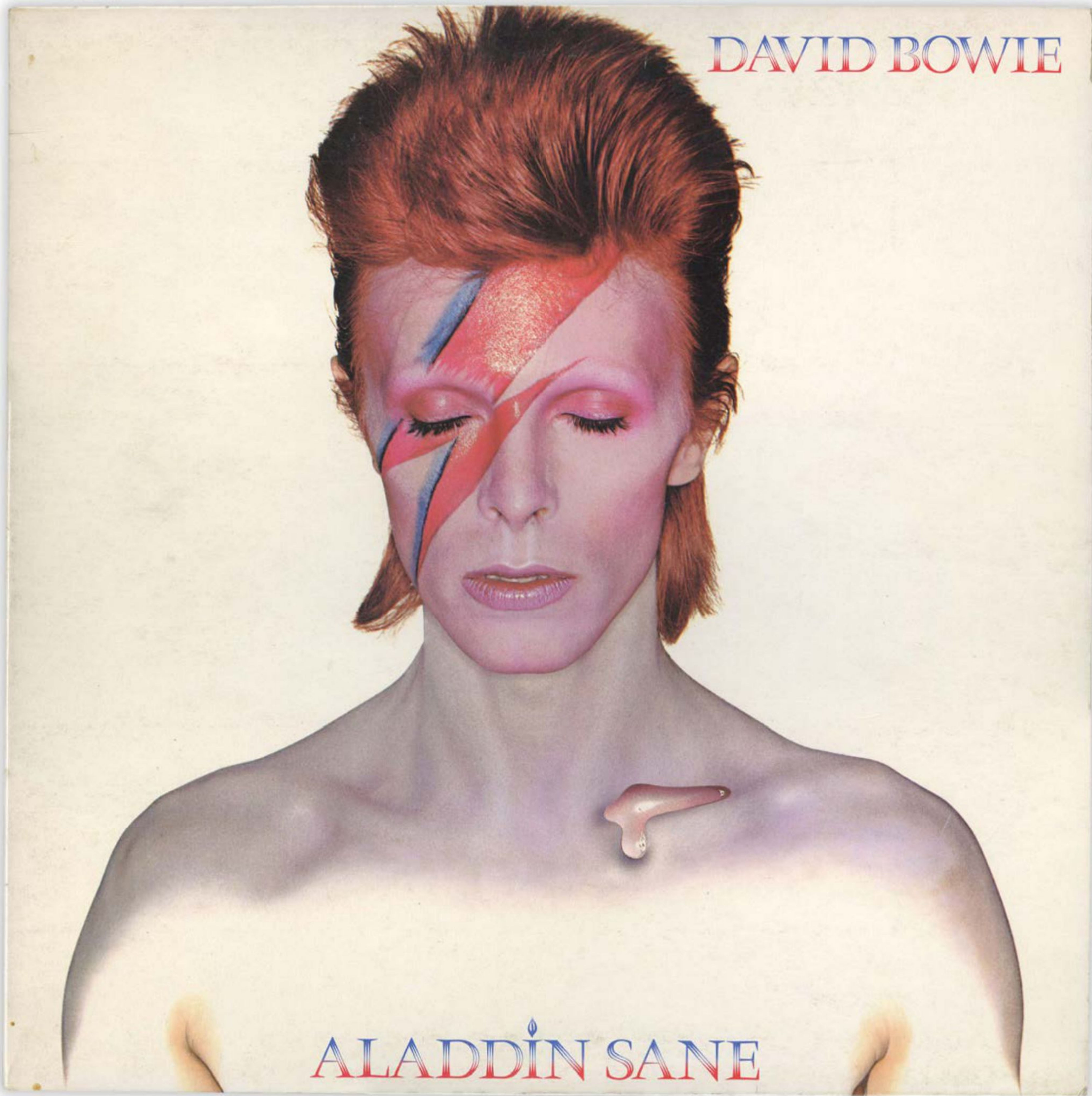
Glam goes avant-garde! Partly recorded in New York, *Aladdin Sane* alludes to a darker personal backstory while cresting Ziggymania's wave

MIKE GARSON[piano]: It's a pretty big cultural shock, coming into the middle of 1972 and being part of that. Here I am, a jazz musician, walking into RCA studios New York in jeans and a T-shirt. These guys are dressed to kill: each one of them, in broad daylight, dressed like they're going on stage! Each with different colour hair, different boots, different outfits. I thought to myself, 'This is wild, maybe this can be fun.' I said to my jazz people when I came home from the audition, "You guys are gonna think I'm nuts, but I'm gonna do this, something feels right about it, I think there's talent there."

David was very serious about his art and his rehearsals, and he was very focused. Their plan was to take America by storm, but to cause a vacuum – not even to do any interviews for that first tour. Let people kind of go crazy, like, "Who is this guy?" And they succeeded.

For *Aladdin Sane*, I just went and played the way I play, and David had the ability to pull out three or four type styles that I could do. "Aladdin Sane" was avant-garde, "Time" had aspects of stride music from the '20s but with an avant-garde twist, "Lady Grinning Soul" had much more of a romantic kind of a vibe, like Franz Liszt or Chopin or Rachmaninoff. Then you have "Watch That Man" and "Let's Spend The Night Together", which were pretty much just rock piano playing. It was absolutely maniacal – and David was craving for that. Like him, I'm a receptacle of the vibe, the zeitgeist, and what he needed and wanted. It wasn't forced, it came out. I haven't done that, except a few times I played it with him. That's not how I normally played, but that's what he was looking for and it made him very happy. So you know, I'm a hired hand and I'm there to deliver and it's comfortable to me and I'm not violating my integrity.

Ken Scott, which is testimony to his brilliance as a producer, just got the best piano sound. He EQ'd it and compressed it. David had previously been so guitar-heavy, with Mick Ronson and all ➤



ALADDIN SANE
Released:
April 13, 1973
Label: RCA Victor
Producers: Ken Scott,
David Bowie
Highest chart
position: UK 1; US 17

that, and he literally told them, “This is going to be a piano-driven album.” So that was only to my benefit that I didn’t have much to compare to, because I was just playing. And when I look back now and see how it shifted from the album prior, the *Ziggy* album, it was like, ‘Oh my god, he had a plan.’ I was just a puppet!

Mick Ronson was a very inspiring guitar player and he was running the ship musically, like a musical director. David was like the artist sitting on cloud nine and had a vision, but Mick was taking care of a lot of the meat and potatoes and the mechanics. He played me “Lady Grinning Soul” on acoustic guitar, and I just knew what the intro had to be, so I just played it and it set the whole tone for the thing. David loved it and we did it in one or two takes. With “Time”, he told me he wanted it to sound like one of those old pianos from the early 1900s. So I did that style, but he wanted a twist on it, so I played some of those runs a little wacky.

For “Aladdin Sane”, I heard an A chord and a G chord and the band kept playing boom-boom-chung-boom-boom-chung. I thought, “This is pretty simple.” So I played a blues solo and David immediately said, “That’s too commonplace.” So I played a Latin solo and he said, “Well, we’ve heard that before – play an avant-garde solo.” And that’s where I said, “Are you sure?” And he said, “Just leave it to me.” It was a one-take, crazy solo. It’s very hard to beat that solo. I’m playing it great now, but it just doesn’t have the impact that it had on that record because the magic is connected with the time. There’s a reason for that – the timing.

We were in London at Trident Studio, a beautiful studio, and they had a beautiful Bechstein piano. We would record every evening. The wild thing was we had these big speakers and they would blast the music out of the speakers. Not like they do these days in the studio where it’s controlled. Every night we blew a pair of speakers. But they had this Bechstein piano, this magical piano. Freddie Mercury played on it and Paul and John played on it. The notes found me: you couldn’t make a mistake at that studio.

I think I made it acceptable or safe for him to be experimental. I’m putting my stamp of approval on it: this is OK to do because I’ve never had any boundaries with music, with jazz and classical and rock and fusion and country. To me it’s music – I never had “It doesn’t sound jazzy enough” or “It doesn’t sound gospel enough”. It’s whatever I felt in the moment. And that’s where we met eye to

eye, on playing how we feel in the moment.

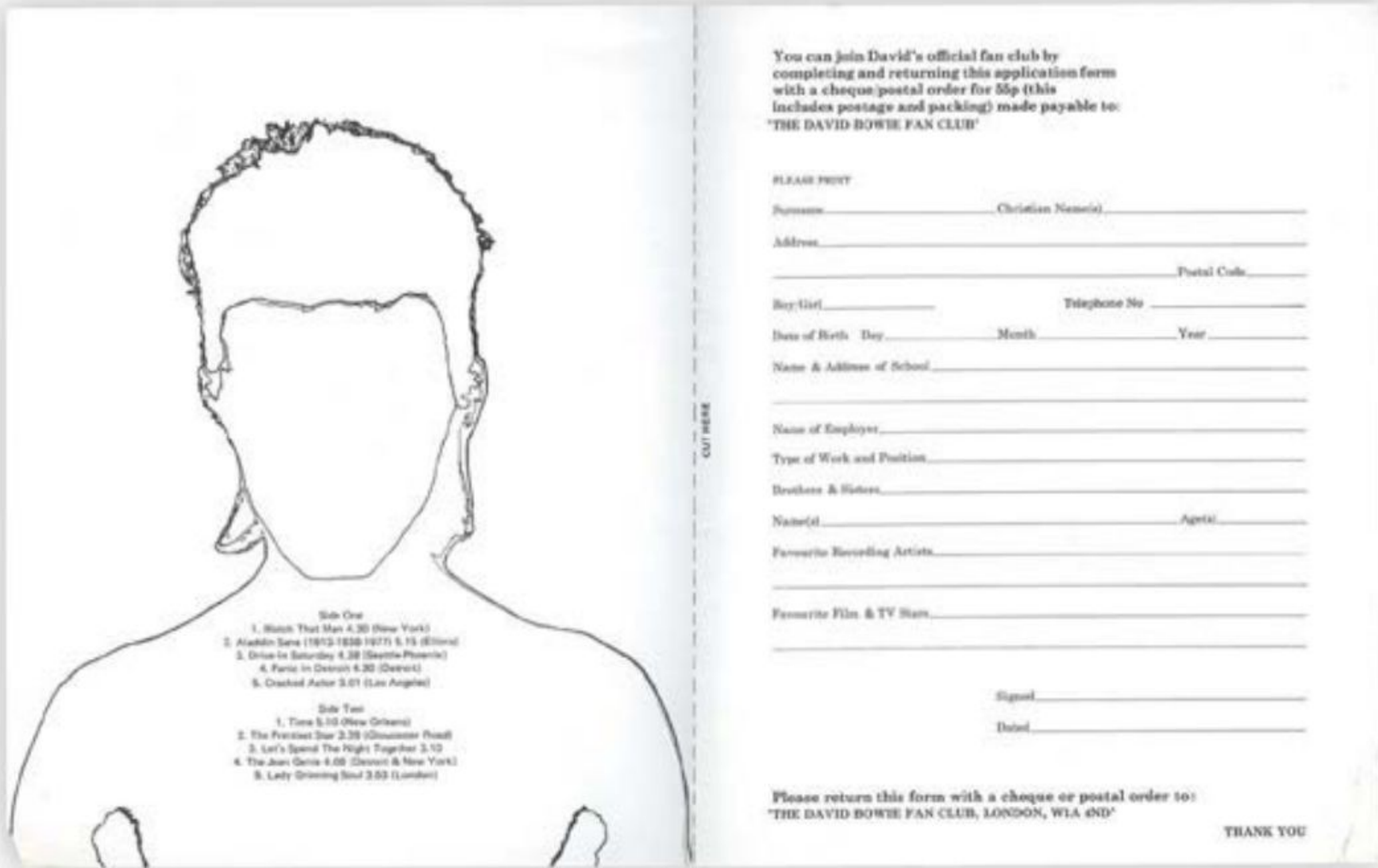
The standout moments in order of importance would be “Aladdin Sane”, how that happened. The room was electrified. I didn’t think much about it, but I could feel it in the room, they thought, like, this was the messiah arriving. I was just doing what I do, just playing, and this was a big deal for them.

“Lady Grinning Soul”, to have all those runs on the piano – I was practising

eight hours a day at the time, year after year. You can’t play like that if you haven’t done tons of repetition. Even if you’re a genius and incredibly talented, the mechanics of being able to move that fast, cleanly and in time, is not possible unless you did the kind of hours I did. So that was electrifying the room, and then when we did “Time” they found that truly humorous, and David being almost like a Broadway singer and knowing all the German stuff, everything about it was David Bowie. But I was playing the piano how I think he would have played if he could play at my level. He could play, he played well, but it was very basic piano. I think, if he had my chops, that’s what he would have done.

He was getting a little tired of *Ziggy*, and searching for the next thing; you could feel it coming, you know what I mean? He was heading to the next direction, I’m pretty sure. But you still felt some *Ziggy* there and he could be in the role when he wanted. I think the title was written more about his brother than himself. He might have had fears of “Do I have it in my genes?”, but I think we all go through that if there’s any mental illness in the family. That was really what was at the bottom of it, the root of the situation. ●

www.mikegarson.com
www.abowiecelebration.com



Side One
1. Watch That Man 4.30
2. Aladdin Sane (1913-1938-197?) 5.15
3. Drive-In Saturday 4.38
4. Panic In Detroit 4.30
5. Cracked Actor 3.01

Side Two
1. Time 5.10
2. The Prettiest Star 3.28
3. Let's Spend The Night Together 3.10
4. The Jean Genie 4.06
5. Lady Grinning Soul 3.53
Lyrics within.

RCA
RS 1001 (LSP 4852)
VICTOR

PK 2134 Cassette P8S 2134 Cartridge

All selections written by David Bowie,
except Let's Spend The Night Together which was written by Mick Jagger & Keith Richard.
Played by David Bowie & Mick Ronson, with T. J. Bolder on Bass & Woody Woodmansey on Drums, Represented exclusively by MainMan.
Plus: Mike Garson - Piano, Ken Fordham, Bux-Saxophones & Flutes, Juanita "Honey" Franklin, *Linda Lewis, Mae Cormack - Vocal Back-up.
Arranged by David Bowie & Mick Ronson, Mixed by Ken Scott & Mick Ronson, Engineered by Ken Scott & Mick Moran.
Recorded at Trident Studios, London, Produced by David Bowie & Ken Scott for MainMan.
Album Cover designed by Duffy & Celia Philo, for DUFFY DESIGN CONCEPTS. Make-up by Pierre Laroche.

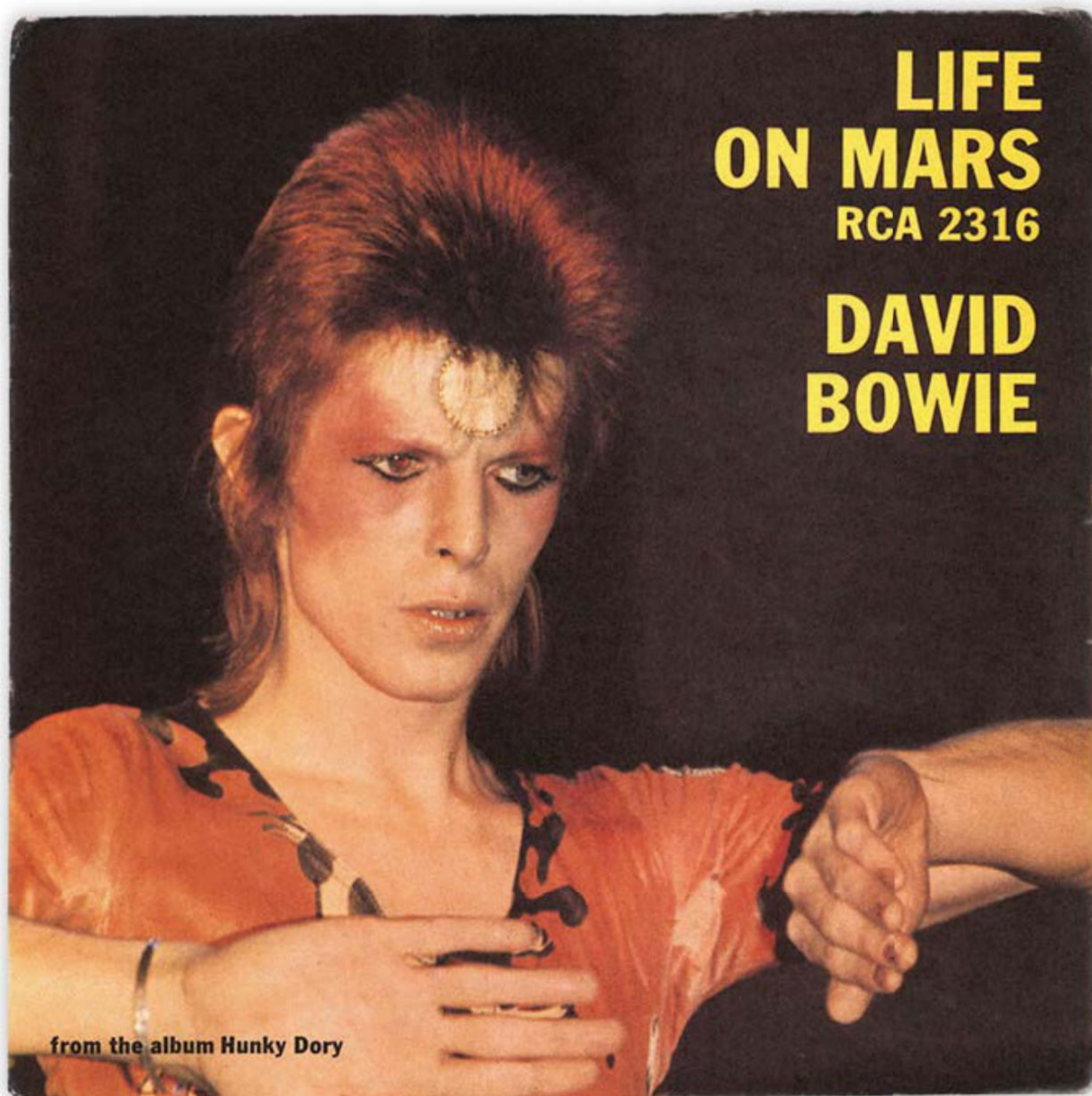
A MainMan Production.

*Linda Lewis appears by courtesy of Reprise Records.

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RCA Limited, Record Division, RCA House, Curzon Street, London W1.

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LIFE ON MARS?

The younger sibling of "Five Years". Written by a long-haired bohemian in 1971, it becomes a Ziggy-era anthem two years later, complete with gauzy, glamorous, zero-budget Mick Rock video

MICK ROCK [photographer/video director]: Bowie wasn't very well known when I first met him. There were about 400 people at Birmingham Town Hall in March 1972. But I was fascinated with him. Even though they were small audiences, he projected very big. I made videos for him – "Moonage Daydream", "John, I'm Only Dancing" and "The Jean Genie". Then "Life On Mars?" was released as a single in the summer of '73. The video production values are minimal, all born of necessity. There was no budget at all. I shot "Life On Mars?" in a day at Earls Court.

I loved *Hunky Dory*, but there was something about "Life On Mars" that really got me. I still couldn't tell you what it's about, but that's art. I wouldn't go as far as saying it's like reading Rimbaud, but it is rock'n'roll poetry. There's something Zen-like about that song, even though it's so emotional.

It was the song that sold me on David. It triggered me towards wanting to write something about him and take some pictures. And as a result, our relationship developed from that. Everything that came afterwards, from Iggy and Lou to Queen, came in the wake of the stimulation provided by that LP and, specifically, "Life On Mars?". It's the most significant Bowie song for me. ●

LIFE ON MARS?

Released: June 22, 1973
Label: RCA Victor
B-side: The Man Who Sold The World
Producers: Ken Scott, David Bowie
Highest chart position: UK 3



▲ France



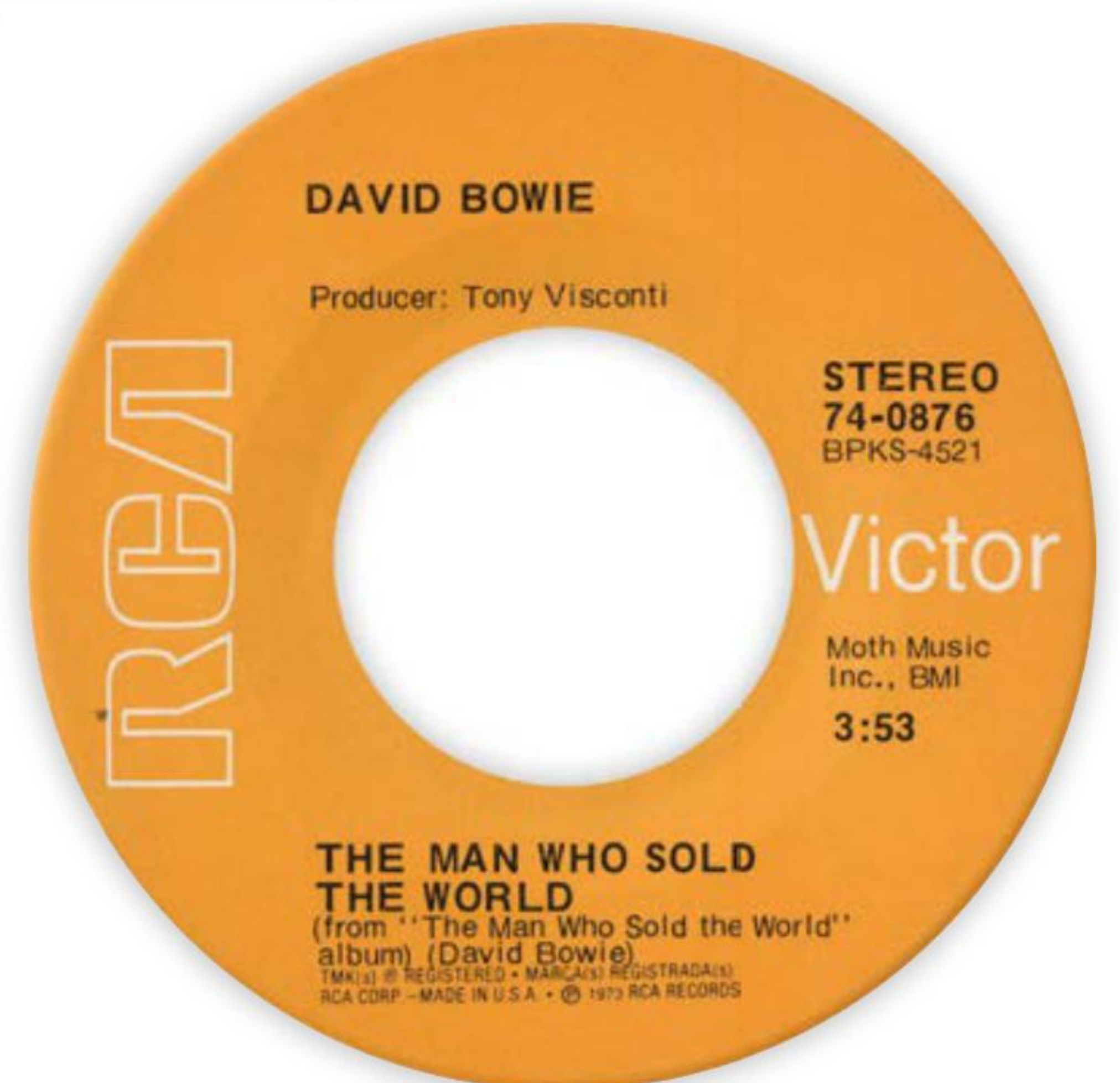
SPACE ODDITY

Bowie's first British hit single is re-released the other side of the Atlantic four years later, and duly becomes his first US hit

ITS parent album had been reissued with an updated cover in November 1972. Now the demand for a constant supply of Ziggy music was met with a second, this time non-UK release for this breakthrough Bowie composition. As with its partner UK-only release "Life On Mars", the confluence of new and archival Bowie recordings in one retail universe suggests an unmooring of the artist from conventional timelines and an interaction between Bowies old and new which, however commercial its motivation then, fans continue to find conceptually gratifying. ●

SPACE ODDITY

Released:
June 22, 1973
(US/ROW)
Label: RCA Victor
Producers:
Gus Dudgeon
B-side: The Man Who
Sold The world
**Highest chart
position:** US 15





▲ Netherlands

▼ (Clockwise from left) France, Italy, Japan and Brazil



LET'S SPEND THE NIGHT TOGETHER
Released:
July 1973 (US/ROW)
Label: RCA Victor
Producers: Ken Scott,
David Bowie
B-side: Lady
Grinning Soul
Highest chart
position: US -



LET'S SPEND THE NIGHT TOGETHER

The Glimmer Twins' raunchy original gets a strutting Spiders reboot

WHAT a difference a few years make. On its original release, this Rolling Stones song had a title too suggestive for its singer to even pronounce on television. Now, it could be declaimed boldly in Bowie's version, its original rock'n'roll strut rebooted by Mick Ronson's raygun guitar and Mike Garson's avant-garde decomposition of rock'n'roll piano. At the close, Bowie and Ronson reanimate the erotic ghost of Jimi Hendrix: "Let's make love..." ●



THE LAUGHING GNOME

Decca wouldn't let it lie... Bowie's pun-heavy, Anthony Newleyesque novelty song from '67 pops back up at the height of Ziggymania

EVEN if the song played as novelty, it hit big on reissue, and in its way offered a high-voiced harmony to Bowie's ongoing flirtation with Jagger/Richards: Asks Bowie of his small friend: "Didn't they teach you to get your hair cut at school? You look like a Rolling Gnome..." Answers the gnome: "Not at the London School Of Eco-Gnomics..." ●

THE LAUGHING GNOME
Released:
August 1973
Label: Deram
Producer:
Mike Vernon
B-side: The Gospel
According To
Tony Day
Highest chart
position: UK 6



▼ France





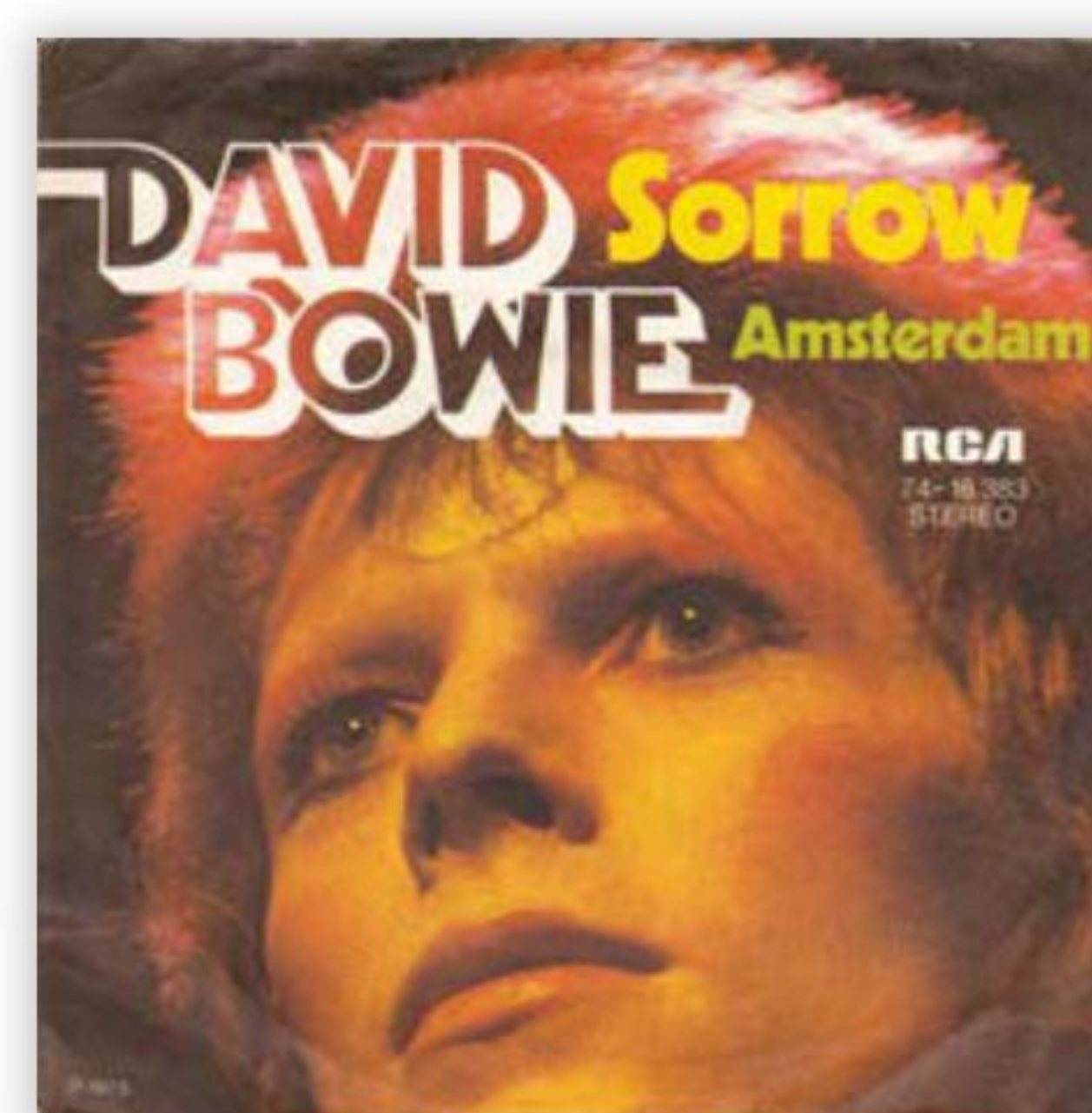
SORROW

Wistful remake of a mid-'60s remake, achieved with "limited technology"

FOLKY and rather aimless by the McCoys as released in the UK by Andrew Oldham's hip Immediate label in 1965, it was more propulsive and airborne performed by The Merseys a year later. Bowie's version is the best of the bunch. The singer performs the number in the persona of a jaded aristo, while the number is given greater dynamic punch with a mood-changing brass interlude and Mick Ronson's string arrangement. Mike Garson's motorik piano outro, meanwhile, gives the song a spooky transitory quality – as if it was a sad scene observed through a passenger-side window on a journey elsewhere.

MIKE GARSON: "I remember playing 'Sorrow' and connecting a Leslie speaker to the piano to get that sound, so we were experimenting even then with limited technology. It gave it this whirling effect, very subtle, but it doesn't sound like a regular piano. I love that about him – we didn't have access to the synths we have today and samplers and all that stuff, but we still found something." ●

SORROW
Released: September 28, 1973
Label: RCA Victor
Producers: Ken Scott, David Bowie
Highest chart position: UK 3; US –



▲ France

◀ Netherlands (left), Germany



▲ Spain

EYEWITNESS!

PIN UPS

To reiterate for ya... Bowie covers Kinks, Who and Pretties... "the '64-'67 period of London". Lulu appears as glam meets freakbeat at the Honky Château, but it's the last stand of the band

KEN SCOTT [producer]: *Pin Ups* wasn't one of the best groups of sessions... We were going through legal problems because [Bowie manager] Tony DeFries wasn't paying my management – Trident Studio – the royalties that we were supposed to be getting. Although it didn't affect David and I, I think it did affect David and I, if you know what I mean. It put up a slight barrier there because, although we weren't dealing with it, we knew the people around us were dealing with it. When we were over in France, Lulu was there, she was recording a version of "The Man Who Sold The World". Now, I'd been told by my management company that "as soon as she walks in the studio to record, you walk out". It was all that kind of thing.

MIKE GARSON [piano]: We recorded at the Château D'Hérouville an hour outside of Paris; it was remote, beautiful, Elton recorded there. We stayed in one space, which was great because we didn't have to go home – they cooked for us, they had meals, we all lived there and then we'd go down and make music. It was a great, great experience. Twiggy showed up and then Lulu showed up. She actually had a No 1 hit with "The Man Who Sold The World" – we didn't but she did [in fact it hit No 3 in the UK]. She showed up. And then I ended up, after David took off for a while to do *The Man Who Fell To Earth*, I went off and toured with Lulu!

With *Pin Ups*, David wanted to do other people's songs again, he'd got a little bored. And I think he wanted to do English artists' songs that he liked. On "See Emily Play" I actually got to play some of that same kind of avant-garde, wild piano stuff on that. He did it for the same reason that he blew up Ziggy. This guy cannot stand still. He has to move on. This person has to move forward, otherwise he's gonna be very unhappy.

It didn't take that long. They were very easy songs. It was fun recording those songs, and for me it was more fun because I didn't know them. I didn't even know they weren't David's songs because I didn't even ask, I'd just play them. We used a lot of Mellotron in those days, something called the Chamberlin, which was like ➤



PINUPS
Released:
October 19, 1973
Label: RCA Victor
Producers: Ken Scott,
David Bowie

a double Mellotron. The Beatles were doing it, so we weren't like the first guys on the block, but we did interesting things with it.

The vibe was a little different because it wasn't the Spiders. There were maybe one or two Spiders on it on some moments. But it was a different drummer, it was Aynsley Dunbar who was much more jazzy. Great drummer, he'd played with Frank Zappa before he did Journey and all that. It was great studio musicians playing English standards. It didn't have the same camaraderie as when we're at Trident doing *Aladdin Sane*, but it was certainly very special.

KEN SCOTT: There were tensions: with Trevor Bolder having to be asked back into the band because, supposedly, Jack Bruce had pulled out of doing the album. It was nowhere near as enjoyable as doing the other three albums had been.

MIKE GARSON: I love that album – in fact, in 2002, David said to me we should do a 'Pin Ups 2'. It never happened, but we talked about it. Doing "The Man Who Sold The World" and watching David coach Lulu was fascinating to me because Lulu was a big star in London at the time, she had her own TV show and there were only three or four stations at that time. She was big news and she was beautiful and extremely sweet. Putting that together, I remember playing electric piano on it – it's not a very prominent part, it's just part of the track, but it was a nice twist from me playing a concert grand, so that was a special moment. I remember the food being delicious.

Some people felt *Pin Ups* was a bit of a throwaway, and maybe even David did. But somehow, when he puts his mark on something, it's very strong. It's almost like he can't really make a bad album. You might not like it at the time and you might have other favourite ones, but when you go back and listen you say, "Holy mackerel, that's pretty good." It's not the deepest thing that ever hit the planet, but it's catchy and done well and played well by everybody – I liked it. Mick Ronson wrote some great string



parts. One of my standout moments was my playing on "See Emily Play". Everyone loved that. Everything else sounded good to me. I'm happy with it. It's probably undervalued, especially since the Bowie fans want to hear Bowie music, but that's part of his brilliance: "Let's throw in a little curve here with this, these are some of my heroes; I loved these people when I grew up." I know what that's like because I've written homages to all my favourite classical composers – you kind of feel an obligation. He had that passion that was very humble and respectful.

KEN SCOTT: It was a filler album, it was supposed to have been the complete opposite of normal, which

was a load of David's songs and one cover; this was supposed to be a load of covers and one David song, but David's song never came to fruition. So at that point it was strange, it was getting more difficult. We were growing apart, we'd learned as much as we could from each other and it was time to move on.

It was obvious things were changing. [At the September 1973 studio session for "1984/Dodo" with most of the *Pin Ups* band] He kept on referring to Barry White and the Philadelphia sound. He wanted to head in that direction. The work was as we'd done it before. The biggest difference was when it came to mixing. He had only previously come to the mix of "Lady Grinning Soul". But for "1984/Dodo" he was there for the entire mix and he was pushing for the way he wanted it. We'd listen to how the rhythm section and orchestra was mixed on a Barry White record and try to head in that direction.

"The immediate reaction was that he liked it. I can almost guarantee that he wouldn't have walked out of the studio if he didn't like it. I never got any feedback from him on anything – I just assumed he liked it because we continued working together. We did that, *The 1980 Floor Show* and that was the last I saw of him. So somewhere along there he didn't like what went down, or just decided he wanted to move on." ●

Side One

- 1x Rosalyn
- 2x Here comes the night
- 3x I wish you would
- 4x See Emily Play
- 5x Everything's alright
- 6x I can't explain



Side Two

- 1x Friday on my mind
- 2x sorrow
- 3x don't bring me down
- ~~4x~~ shapes of things
- 5x anywayanyhowanywhere
- 6x Where have all the good times Gone!

these songs are among my favourites from the '64-67 period of London.

Most of the groups were playing the Ricky-Tek (was it a'y'or'ni'?) - Scene club circuit.

(Marquee, eel pie island la-la)
Some are still with us.
Pretty things 1(1)3(2) Them 2(1)
Yardbirds 3(1)4(2) Sup's Pink Floyd 4(1)
Mojos 5(1) Who 6(1)5(2)
Easybeats 1(2) Merseybeats 2(2)
Kinks 6(2)
love-on ya!

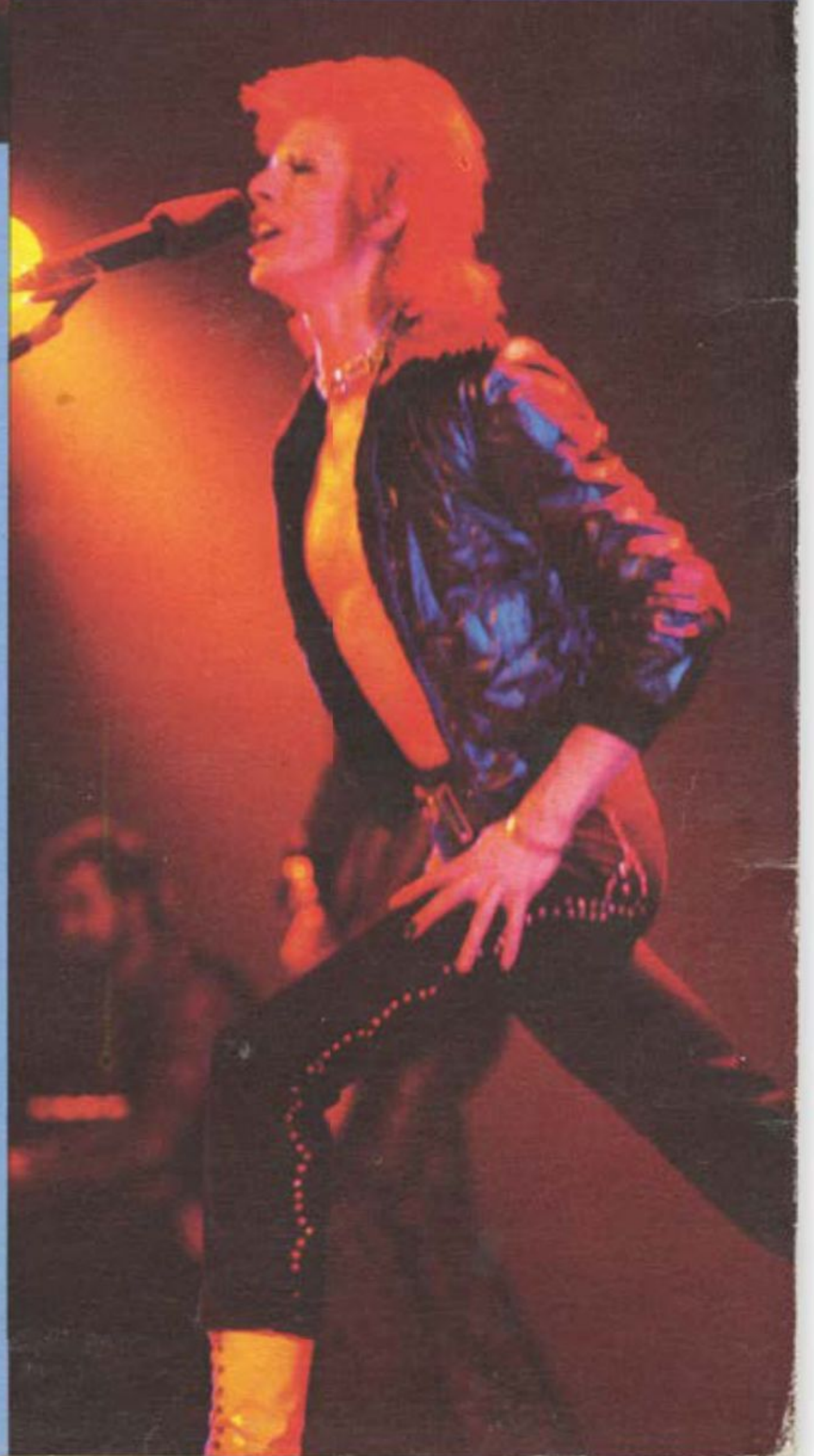
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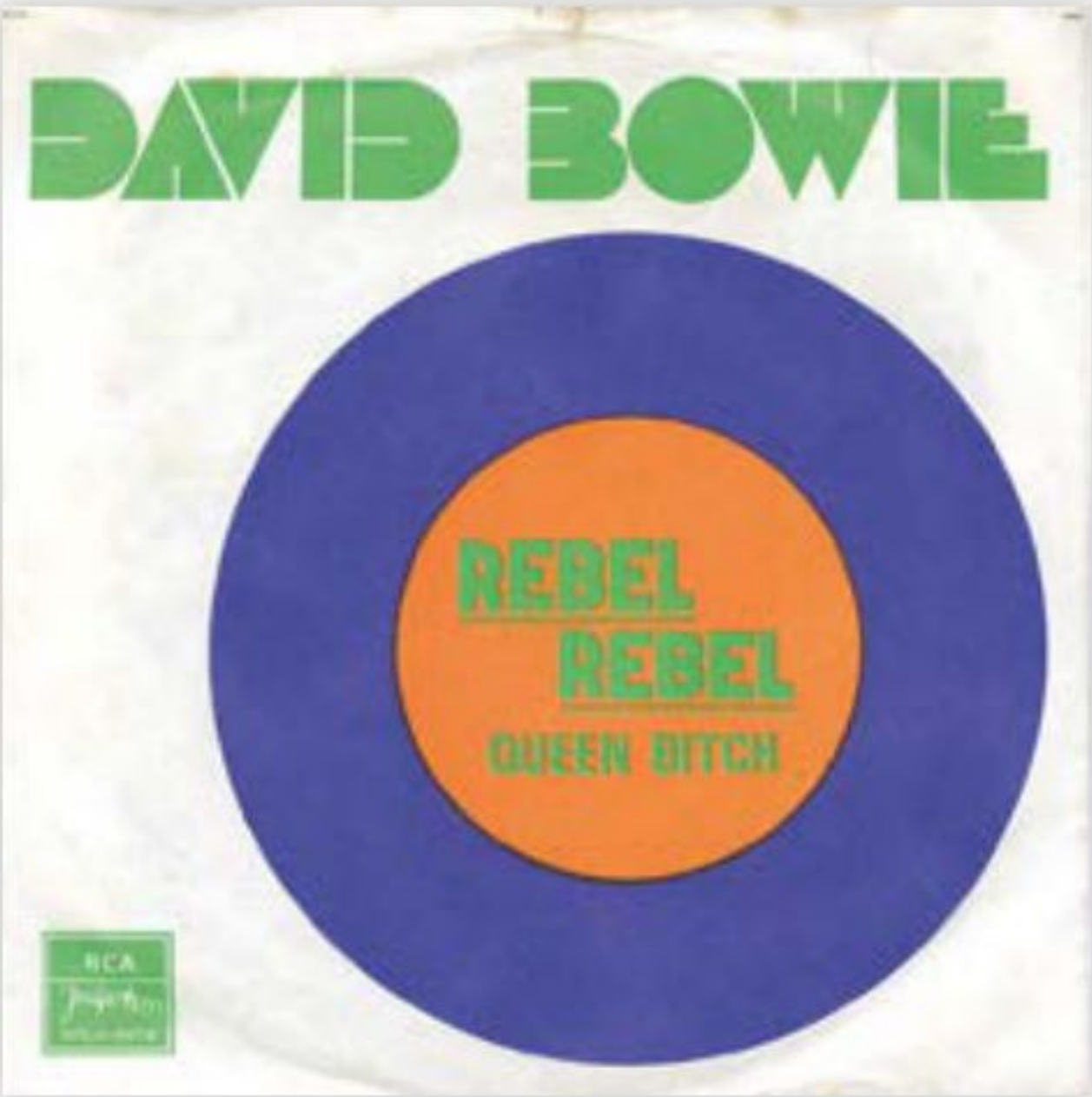
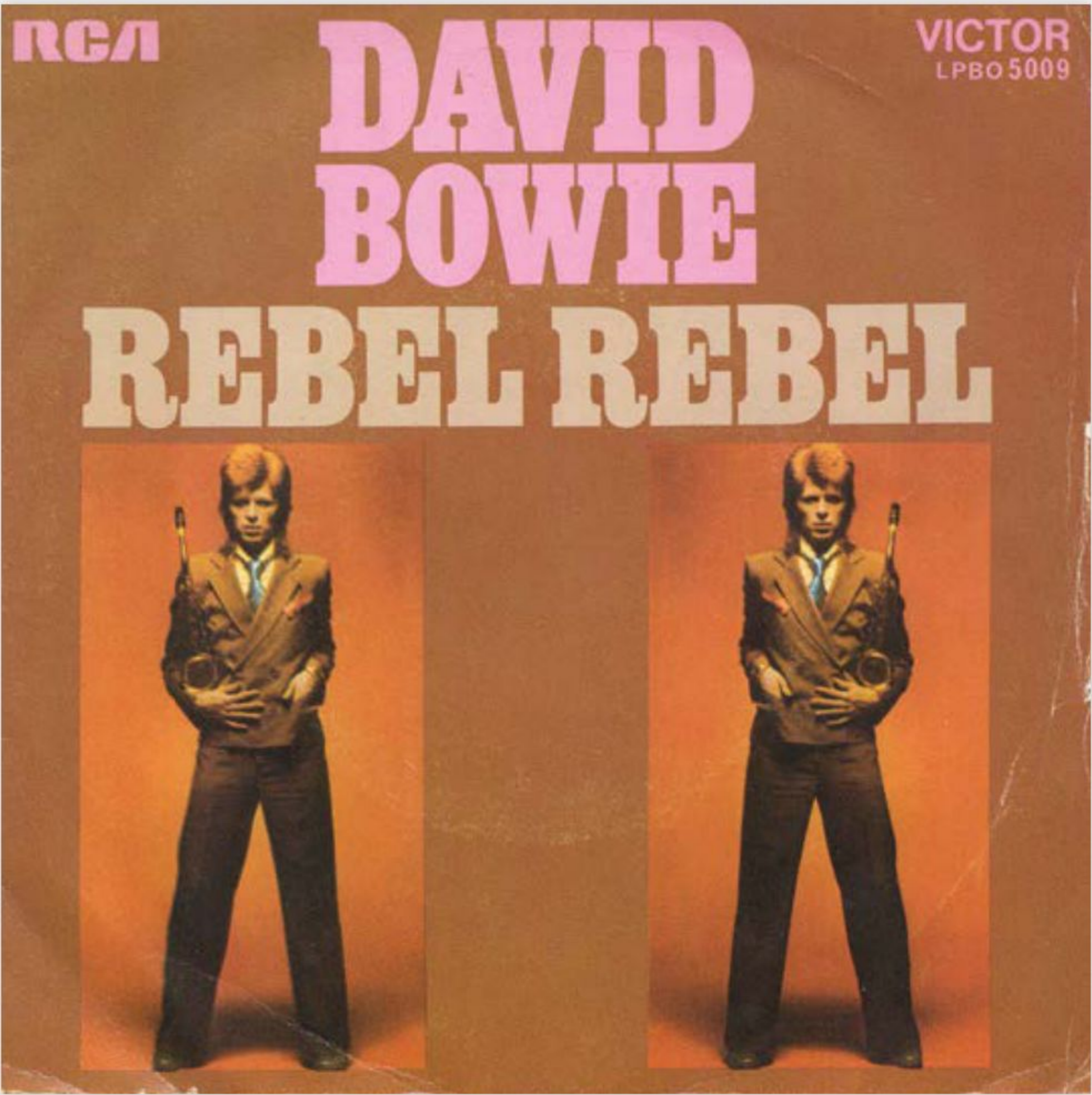
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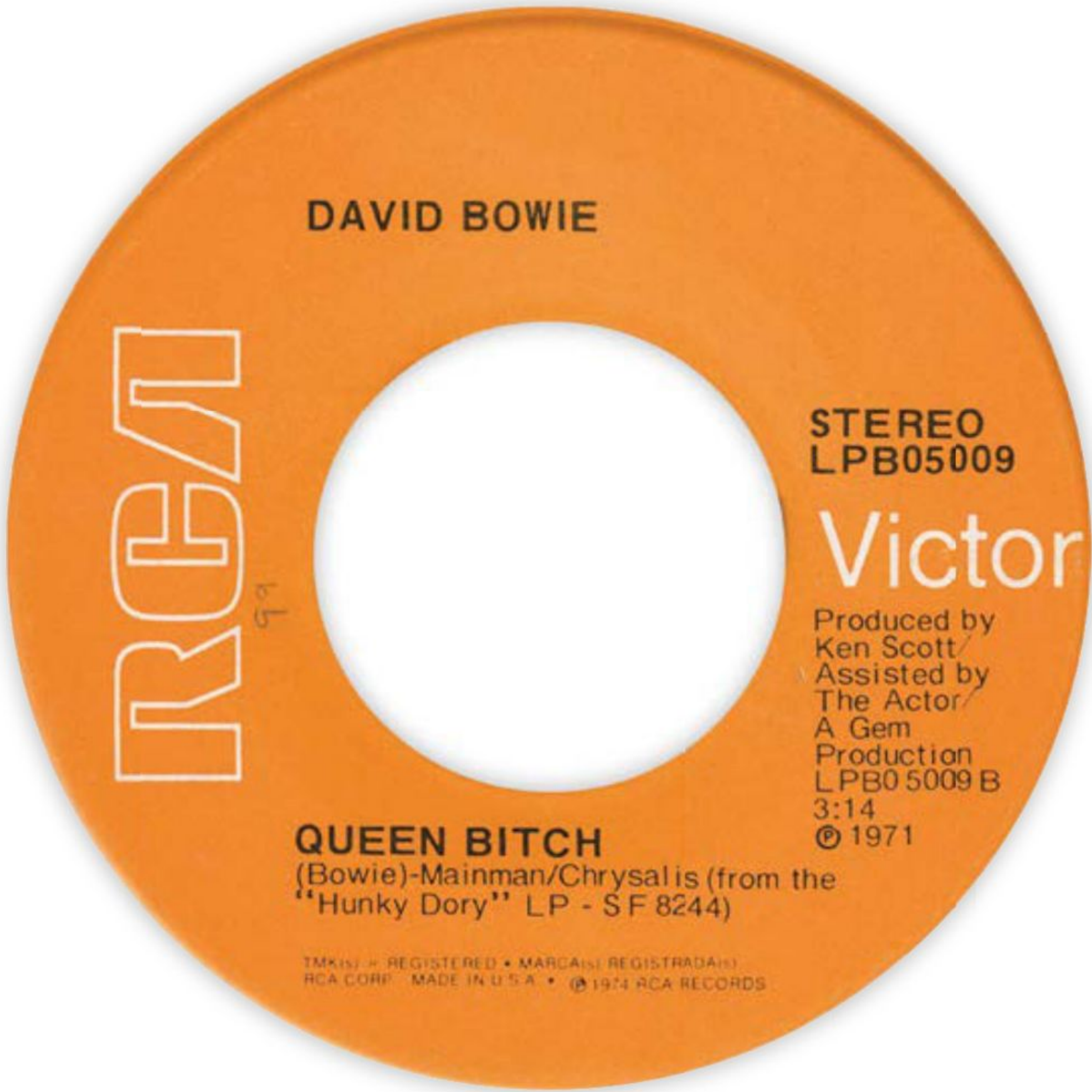




◀ Yugoslavia

▲ France

▼ Germany



REBEL REBEL

"Not sure if you're a boy or a girl..."
The conceptual *Diamond Dogs* is heralded by a Stones riff and a song about teenage outrage in the family home

REBEL REBEL
Released: February 15, 1974
Label: RCA Victor
Producer: David Bowie
B-side: Queen Bitch
Highest chart position: UK 5; US 64

A LANPARKER [guitar]: For “Rebel Rebel” he said, ‘I’ve got this riff and it’s a bit Rolling Stones – I just want to piss Mick off a bit. So we played around with it. He had the bulk of it, but I tidied it up a bit with a few bits and pieces and we got “Rebel Rebel” down. I spent about three-quarters of an hour to an hour with him just working on the guitar riff – he had it almost there, but not quite. Then we got it there, and he said, “Oh, we’d better do a middle...” So he wrote something for the middle, put that in. Then he went off and sorted some lyrics, I guess. And that was us done. It was afternoon into evening – it all went down live, and I know what I used: a Gibson Les Paul, a black one, Fender Twin reverb amp – no pedals, just let the amp distort. ●



▲ UK



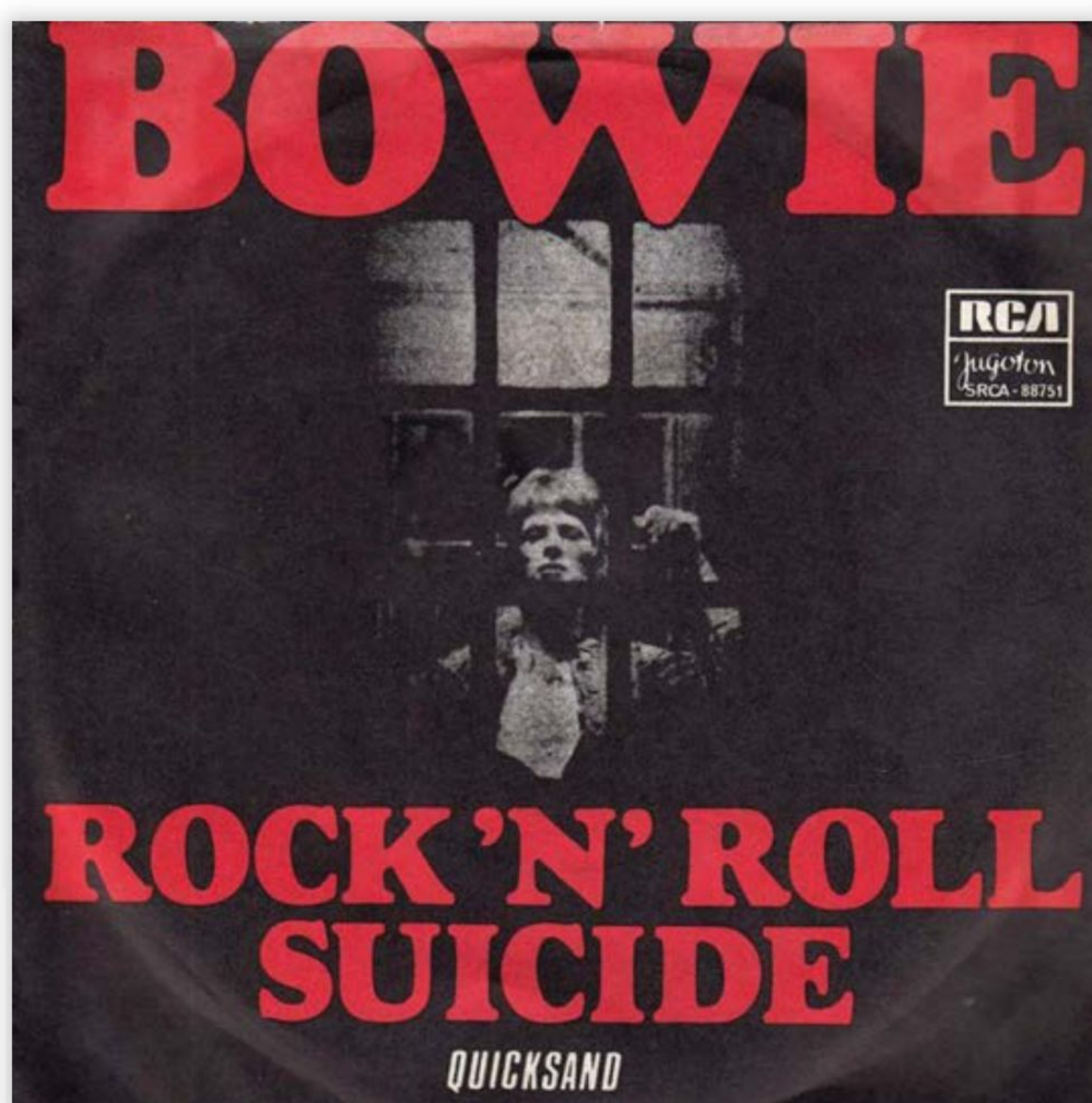
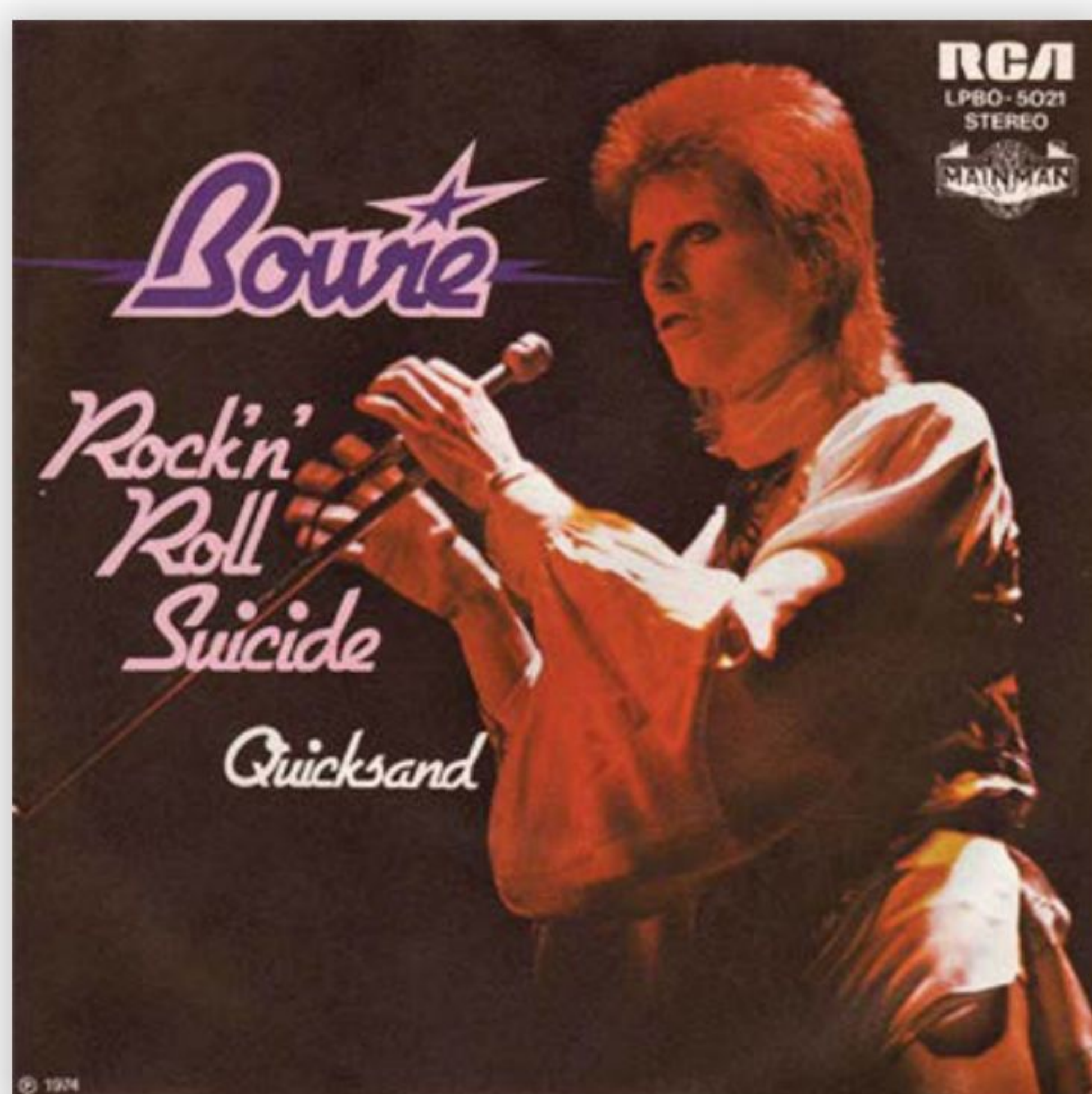
ROCK'N'ROLL SUICIDE

Plucked from earlier in the catalogue, Ziggy's swansong serves a useful role in the year of the *Diamond Dogs*

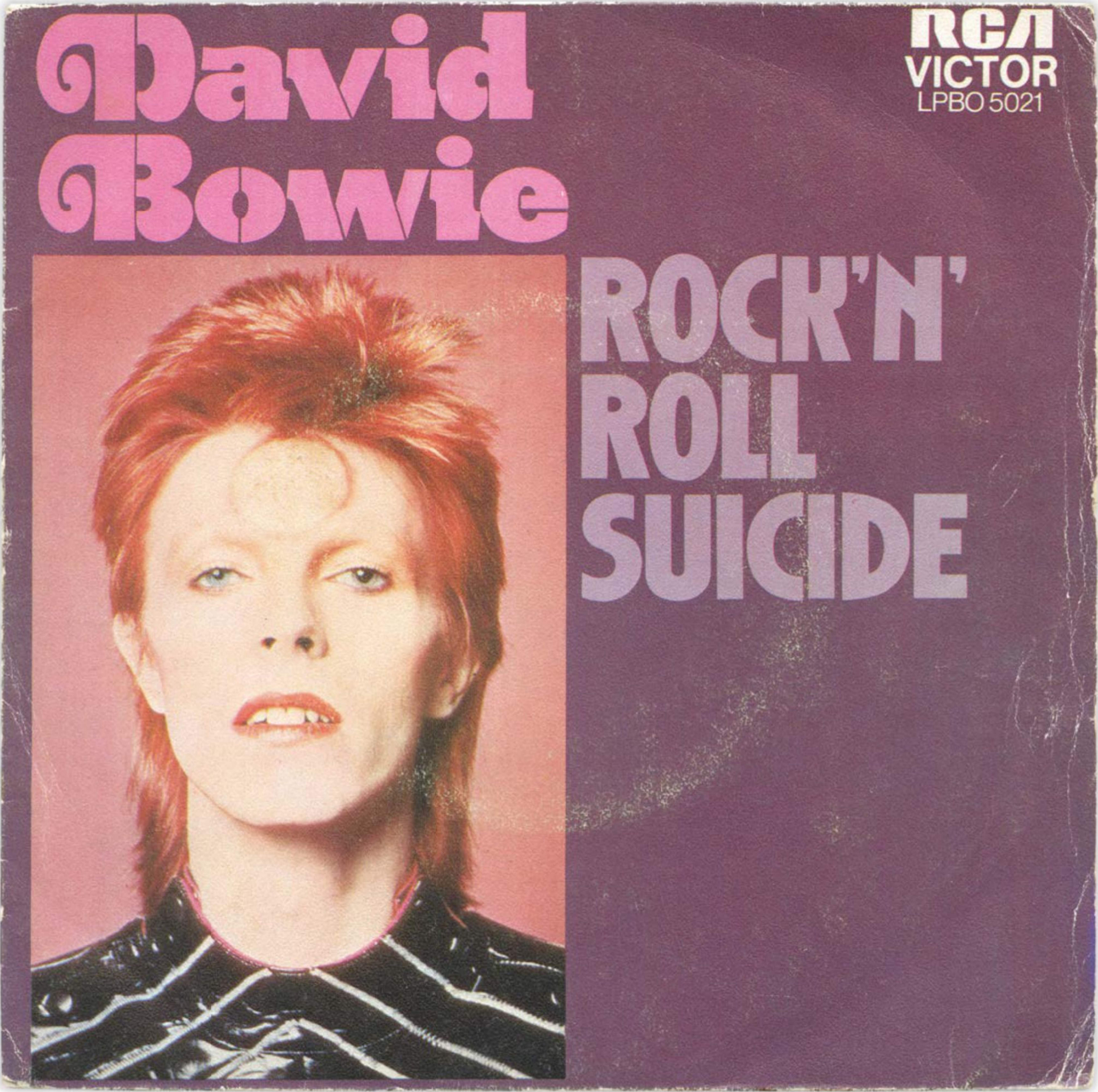
NOBODY'S idea of an obvious single, the closing track of the *Ziggy Stardust* album is reprised with limited success (a UK chart peak of 22). While remaining an odd a choice, hindsight allows us to suggest the song's valedictory mood provides a meaningful gear change between the high-energy glam rock of "Rebel Rebel" and the more troubling atmospheres of the forthcoming parent album. ●

ROCK'N'ROLL SUICIDE
Released:
April 12, 1974
Label: RCA Victor
Producer:
Ken Scott,
David Bowie
B-side: Quicksand
Highest chart
position: UK 22

▼ Germany



▲ Yugoslavia



▲ France

EYEWITNESS!

DIAMOND DOGS

"There was a vision..." Cut-ups meet rock'n'roll in a dystopian, overdubbed future state

JONASTLEY [assistant engineer]: We were in Olympic Studio Two – it was the studio built for the Stones, because they wanted to leave their set-up as it was and you couldn't do that in Studio One as they had jingles and orchestral sessions booked in, so it had to be broken down every night and that used to frustrate the Stones. So they built a little studio for them, with big old doors on it. Clunk. In fact, that door at the beginning of "We Love You" is that door. The desk was quite famous because the Stones stuff it had put through it. *Diamond Dogs* has that grungy feel to it.

MIKE GARSON [piano]: I think the *Diamond Dogs* album is very underrated. I hadn't heard "Candidate" and "Sweet Thing" for years, but did recently, and thought, "That's not half bad..." By then I was starting to understand David's creative process. It was a lot of fun working in the studio, because a lot of the time it was just him and me working in there, cranking the stuff out. I remember liking the process a lot. Usually I got these songs in one or two takes.

ANDY MORRIS [tape op]: The album was pieced together. A lot of it was done having players come in and play on existing rough tracks that David had done with Aynsley [Dunbar, drums] and Herbie [Flowers, bass]. It was *not* done live off the floor. I think some of that might have been done at Trident, but with Phil Chapman engineering.

GEOFF MACCORMACK [backing vocals/co-composer]: It was a convergence of a lot of work and ideas. At the time he did want to do something like a musical based on *1984* – but he didn't get the permission to do it.

HERBIE FLOWERS [bass]: David booked Olympic Studios, booked me for three days and said, "Who do you fancy working with?" I suggested Alan Parker, who I was in Blue Mink with.

ANDY MORRIS: Bowie was a visionary – a great person to work with. He used to experiment a lot in the studio. There was a guitar company called Dan Armstrong, they made Plexiglass guitars ➤



**DIAMOND
DOGS**

Released:
May 24, 1974
Label:
RCA Records
Producers:
David Bowie,
Tony Visconti

– guitars with pickups you could slide on a rail – and he would experiment with that, and work really long hours. We would start at one in the afternoon and finish at three in the morning.

ALAN PARKER [guitar]: He knew what he wanted. He could go on and on. We were booked 10 till 10. It was all over the place, not strict, not with people like that. We would go for something to eat, but that was more out of politeness than socialising.

JON ASTLEY: I remember him having a Dan Armstrong guitar, which is a Perspex guitar and you can plug in different pickups. You just slide in different things – he’d lost Mick Ronson, obviously, so he did a lot of the guitar-playing himself.

MIKE GARSON: He follows what he hears in his mind’s ear – he goes with his intuition and his gut. That might be based on his surveying things through life, his environment and his reading. There’s no question about it, he’s tuned in – but the inspiration comes from a genuine place.

ANDY MORRIS: He had a sense of mission. He was completely entrenched in American music. He really looked up to Bruce Springsteen – he talked about him as a new songwriter. It was an interesting time: the Stones were in Studio One finishing up *It’s Only Rock’n’Roll*. Mick Taylor was still in the band, Ronnie Wood was around and coming into our studio. There was a buzz that he was leaving the Faces and was a shoo-in to join the Stones. There were a lot of people popping their heads in.

JON ASTLEY: There was a lot of backwards and forwards in the recording and in the writing. I had a copy of the “Candidate” lyrics – and you can see all the crossings-out. He would sing and then re-sing. It was often just how the mood took him; he would just say, “I’ll put some sax on that...” You got the impression he was making it up as he went along. I think he knew when something was finished – he would keep going along a certain road. He was really producing himself for the first time. He didn’t have anyone else to say, “What does this need?”

MIKE GARSON: I remember seeing Bowie with words and a scissor actually cutting things up, but it didn’t faze me at all. This guy was always doing something original and free that he heard in his head.

JON ASTLEY: We talked about lyrics a bit. He walked past the tape machine one day and saw a button on it that said “Mute Defeat” – and he said, “Ooh, ‘Mute Defeat’, what does that do?” He got his little book out and wrote down “mute defeat”. That’s kind of



what was going on lyrically – he was grabbing little phrases and bits of words from here and there and putting them in his book.

TONY NEWMAN: On “Sweet Thing” he asked me to imagine myself as a young, French drummer who was witnessing his first execution. That was the first session I was involved in where I was asked that... It was so different.

HERBIE FLOWERS: David was giving the musicians an element of freedom. I think writing “Rebel Rebel” might have taken David half an hour on the floor, scratching on the floor with a notepad scribbling out lyrics. I’ve listened to it since and I’m not 100 per cent happy with what I played.

TONY NEWMAN: I got a call, I think from Herbie Flowers who was working with David, and they weren’t happy with the drum tracks – would I go in and go over it all? So that’s what I did. Can’t remember what I did. I really like Aynsley Dunbar’s playing – my thought was where the hell are you coming from? He’s a great drummer! I think they kept all of his drums on “Rebel Rebel”.

TONY VISCONTI [mixing and arrangements]: He phoned me and said – and this was after a long period of silence; as if nothing had happened – “I’ve been trying to mix my new album all over town and I can’t get a decent mix anywhere. Could you recommend a studio?” And I was in my new studio which I built in my home [on Melrose Terrace in Hammersmith]; it was virtually finished, we just didn’t have any studio furniture. I said, why don’t you try this place out? We sat down on a pair of carpenters’ horses which were left over from the builders, and we mixed the first track of the album. He was thrilled with it.

MIKE GARSON: There’s a vision, but he trusts that when he has that vision, everyone – the musician, the engineer, whoever – will plug in their right contribution. I think that’s one of the joys of working with him – he was amazingly flexible. In the introduction to “1984” I played something that I had heard back in the 1960s on *The Twilight Zone*, that I used to hear on that show, that I did as a little joke – the next thing I know, it’s on the record.

TONY VISCONTI: So I mixed the album with him, did a few overdubs, did strings for “1984”. I wrote them and conducted them. It was really nice to get together and do something again. Our only difference of opinion was over [manager] Tony DeFries. I’d already had dealings with Tony DeFries and I didn’t like him. Initially it brought him great success but later on he lost almost all his money by being with that person. I just didn’t trust him. ●

BOWIE/DIAMOND DOGS

Side one

1. Future Legend (1:00)
2. Diamond Dogs (5:50)
3. Sweet Thing (3:29)
4. Candidate (2:39)
5. Sweet Thing (2:32) (reprise)
6. Rebel Rebel (4:21)

Side two

1. Rock 'n Roll with me (3:54) *
2. We are the dead (4:48)
3. 1984 (3:24)
4. Big Brother (3:25)
5. Chant of the Ever Circling Skeletal Family (1:48)

Tony Newman Drums
Aynsley Dunbar Drums
Herbie Flowers.....Bass
Mike Garson Keyboards
Bowie Guitar, Saxes, Moog and Mellotron

Written, arranged and produced by Bowie.

* (Except Rock 'n Roll with me; Words by Bowie; Music by Bowie/Peace)

Engineer Keith Harwood

Tracks 1-5. Side one, 3.4.5. Side two, mixed by Bowie and Visconti

Tracks 6. Side one, 1.2. Side two, mixed by Bowie and Keith Harwood.

Strings on 1984 arranged by Tony Visconti

Guitar on 1984 • Alan Parker

Recorded at Olympic and Island Studios, London and
Studio L Ludolf,
Machineweg 8-12,
Hilversum, Holland

Design: AGI

Cover Painting: Guy Peellaert

Inside Photograph: Leee Black Childers

All Songs Published by MainMan/Chrysalis
A MainMan Production

RCA

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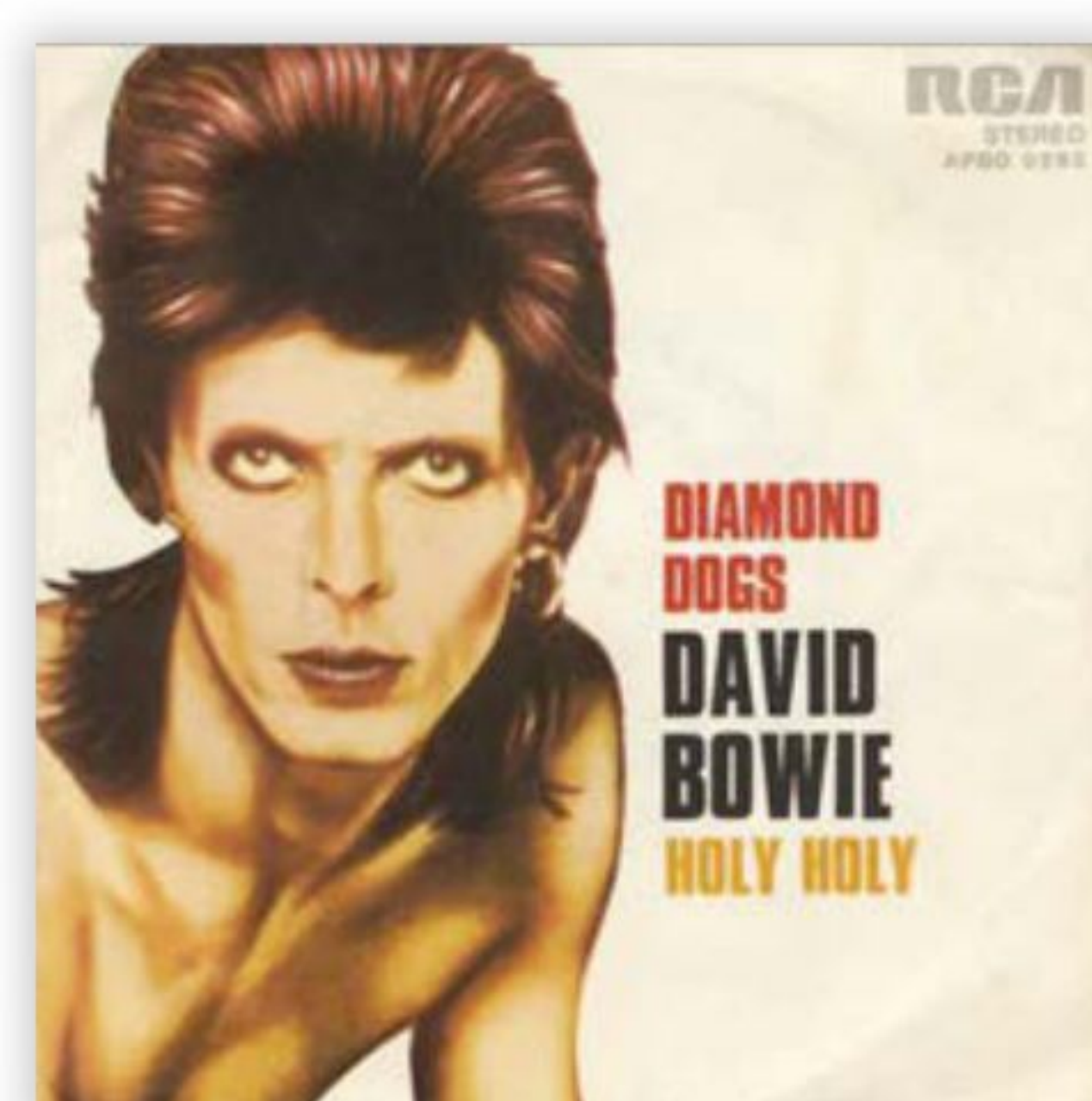
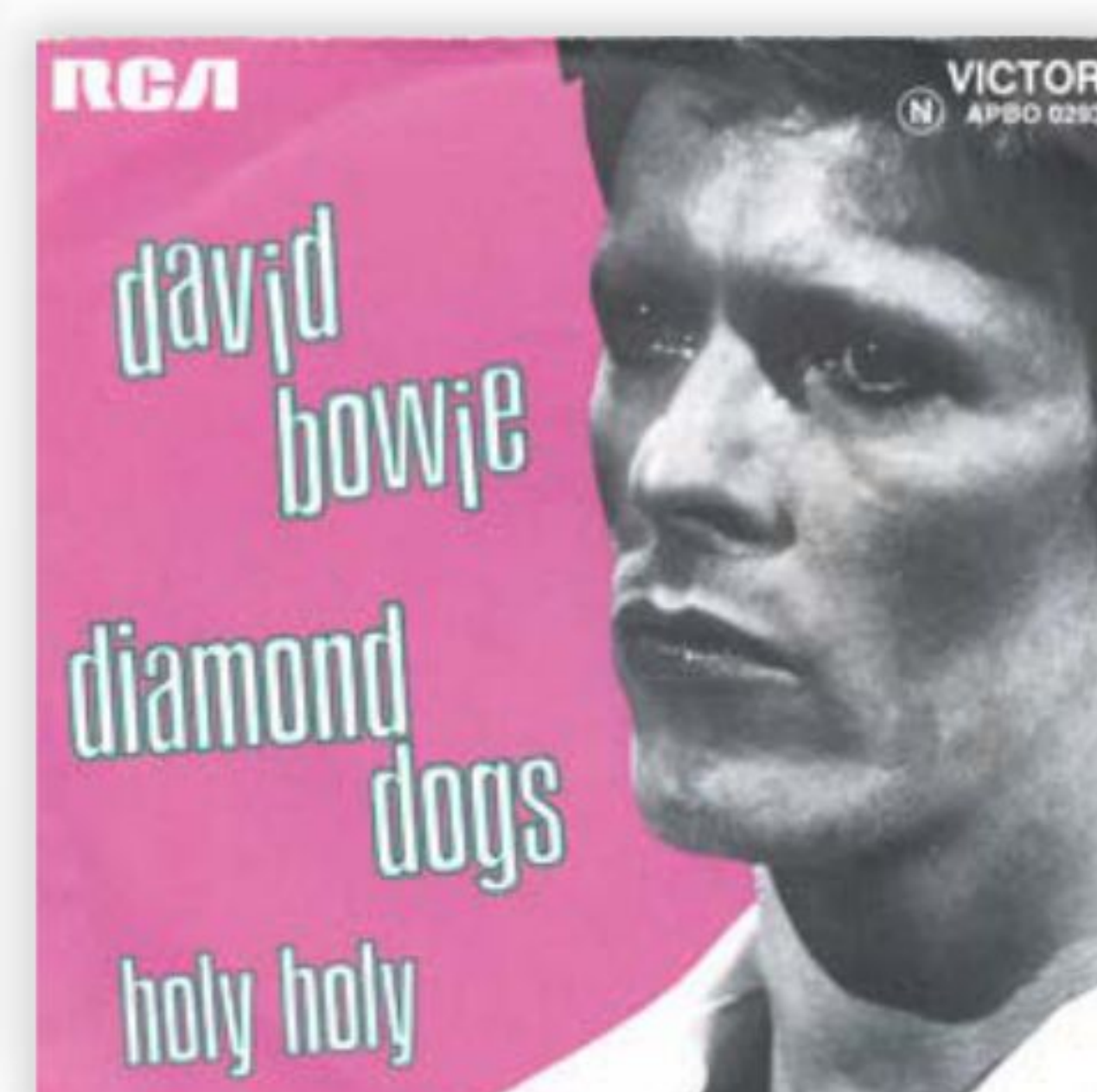
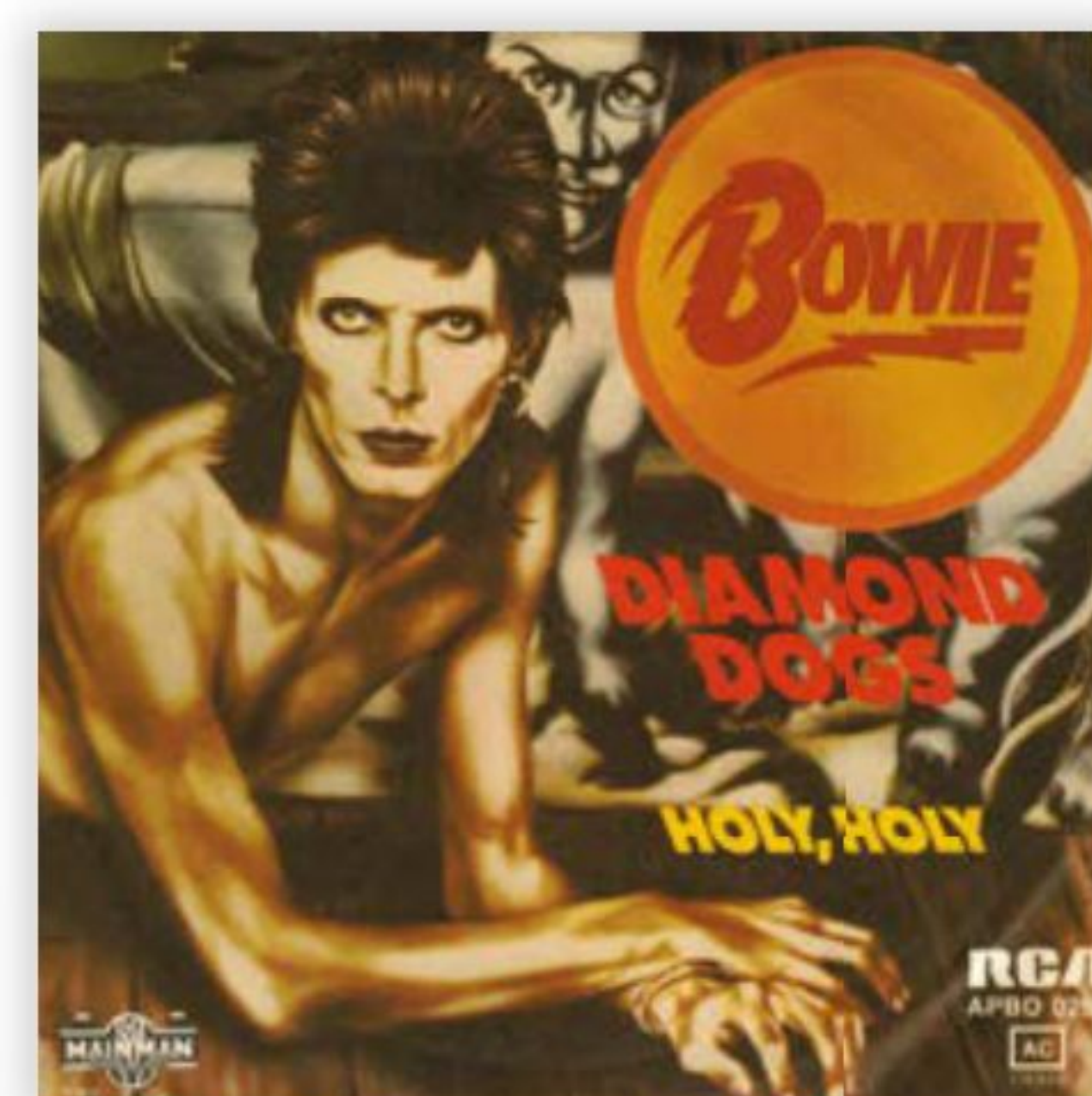
DIAMOND DOGS

"This ain't rock'n'roll... this is genocide." Or certainly a commercial disappointment. When the album's title track came out as a single, it didn't make the Top 20 – unthinkable for a Bowie release in the '70s

HERBIE FLOWERS [bass]: They don't know how important it is. David has built a city of music. There have to be the slums, the castles and the cathedrals and all the rest. Take the artwork. When I first saw it I thought, 'That is utterly awful.' But you could see that record sleeve a mile away. ●



DIAMOND DOGS
Released:
June 14, 1974
Label: RCA Victor
Producer:
David Bowie
B-side: Holy Holy
Highest chart
position: UK 21



▲ (From top)
Germany,
Yugoslavia,
France, Italy



▲ Japan

1984
Released: (US, Japan, New Zealand) July 1974
Label: RCA Victor
Producer: David Bowie
B-side: Queen Bitch (US, NZ)/ Lady Grinning Soul (Japan)
Highest chart position: US -

1984

Apocalyptic presentiments and a love of R&B re-emerge as Bowie colours Orwellian dystopianism with Shaft-style wah-wah

A LAN PARKER [guitar]: David wanted the '60s funk style guitar on it – which I was obviously doing a hell of a lot of at the time for everybody. We put it down in 20 minutes and then we were done, that's what it's all about.

When he played it to us as such – he said, “I want funky guitar... *there*”. Then we just sort of looned around for half an hour and he would say, “I like what you're doing there... Can you do that *there*?” And that's how it came about. And in fairness, it's not just the way that

David worked, but a lot of bands at the time – you'd be given parts, but just chord parts, very routine. Composition is an arguable one. If you do [*contribute*] a riff or a line, I think there's an argument for that [*credit*], but in those days they'd say, “We can't do that” – but give you two or three times the money for the session. That happened a lot. But because we were always being booked, we were obviously delivering the goods, so we would charge double all the time – didn't matter what it was. ●





▲ US

ROCK 'N' ROLL WITH ME (LIVE)

A soulful moment amid the paranoia of *Diamond Dogs*, “When You Rock ‘N’ Roll With Me” was written informally with old pal Geoffrey MacCormack (aka Warren Peace), at Bowie’s home on Oakley Street, Chelsea

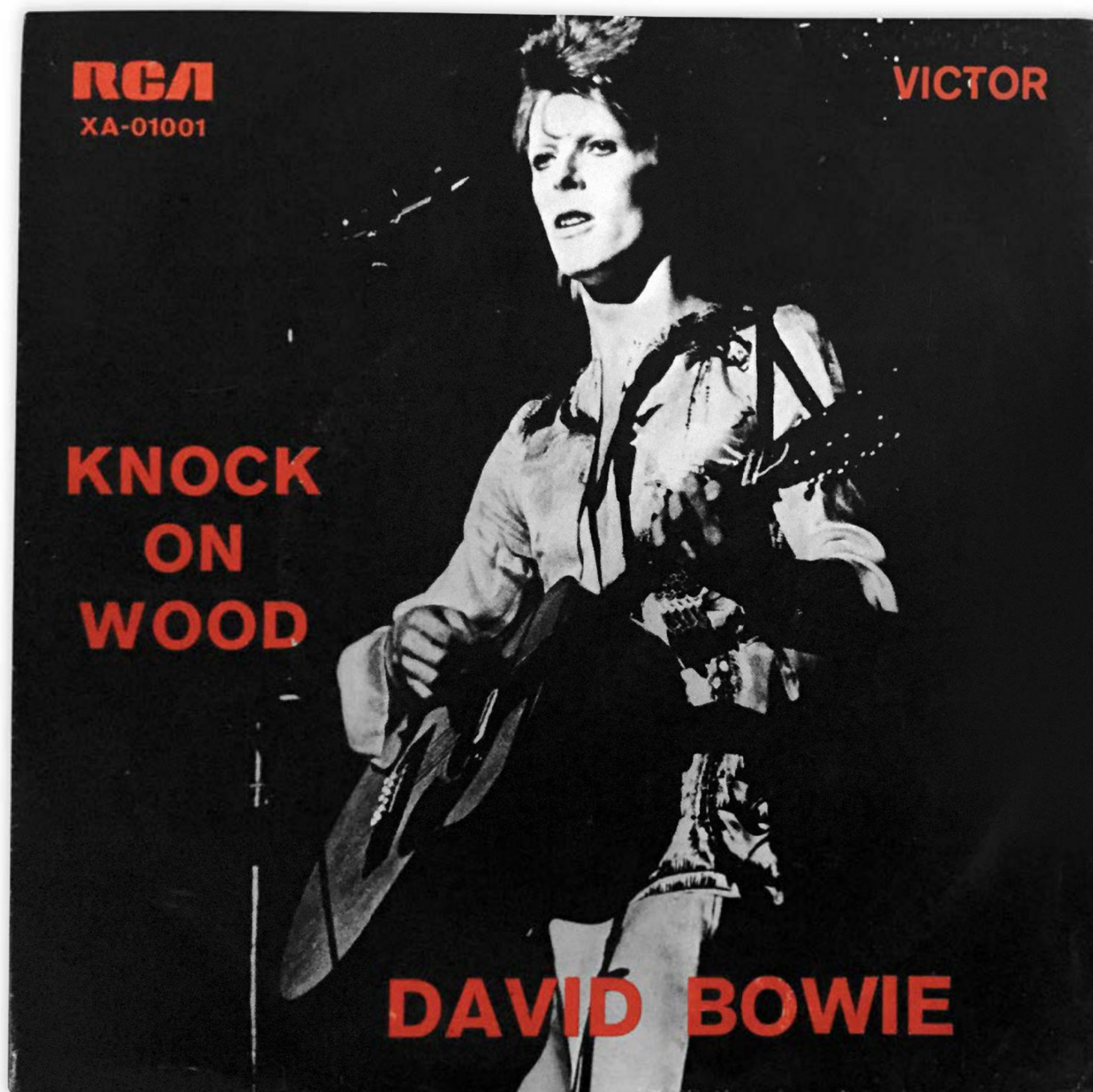
GEOFF MACCORMACK: He said, “Do you want a coffee?” I sat down at the piano and started playing these chords, something I had in my head. He said, “Hang on a minute – do that again...” So I did, and he said, “OK, get up...” and he finished it off.

We influenced each other from when we were little kids, like eight years old. We went out a lot to a place called El Sombrero, which I knew because a girl I went out with knew a load of gay guys. They would play The Temptations, James Brown. A lot of high-energy stuff. It goes well with the amyl nitrate... ●

ROCK 'N' ROLL WITH ME
Released: September 1974 (US/Canada)
Label: RCA Victor
Producer: David Bowie
B-side: Panic in Detroit
Highest chart position: US –



▲ US promo



▲ (Clockwise)
Portugal, France,
Yugoslavia, Germany



KNOCK ON WOOD
Released:
September 13, 1974
Label: RCA Victor
Producer:
Tony Visconti
B-side: Panic In
Detroit
Highest chart
position: UK 10

KNOCK ON WOOD

With UK fans eager for news since he decamped to America, Bowie sends a sonic postcard from the ongoing Diamond Dogs Tour. One that spells out his not-so-new soul fixation...

BOWIE'S interest in soul was no recent conversion, but the revival of a long-held passion. Eddie Floyd's original version of the hit had been a mod staple – and indeed a number played by Bowie's early combos The Lower Third and The Buzz. This version, recorded at the Tower Ballroom in Philadelphia, gave a notification of not just where Bowie was headed next, but also where he had been. ●



**RECORD
MIRROR FLEXI**

Released:
September 28, 1974
Label: Lyntone
Producers: Tony
Visconti, Gus
Dudgeon, Ken Scott,
David Bowie

RECORD MIRROR FLEXIDISC

Not part of the official catalogue, but a widely available oddity. Music-paper freebie reprises Bowie's hits for his pining UK fanbase

"RCA records presents some of David Bowie's greatest hits! First the title track from one of his many gold albums, 'Space Oddity'!" Easeful transition be damned – here the same vibrant announcer surgically breaks the mood between each of the tracks excerpted on this six-minute music-paper freebie as we travel clunkily over highlights of Bowie's past five years. "Diamond Dogs" from *Diamond Dogs*! A great single from a great album!" Concludes with a teaser of his latest single, "Knock On Wood". "Just released!" ●



EYEWITNESS!

DAVID LIVE

***Diamond Dogs* hits the road, costumes, union disputes and all. The tour's destination proves to be *Young Americans*, but it has a hit single to deliver on the way**

HERBIE FLOWERS [bass]: *Diamond Dogs*, David kind of scrambled it together a bit – it's totally different to a lot of his other work. It's come in for a lot of criticism – out of that came the *David Live* album, which a lot of people think is his worst. But aficionados think it's his greatest.

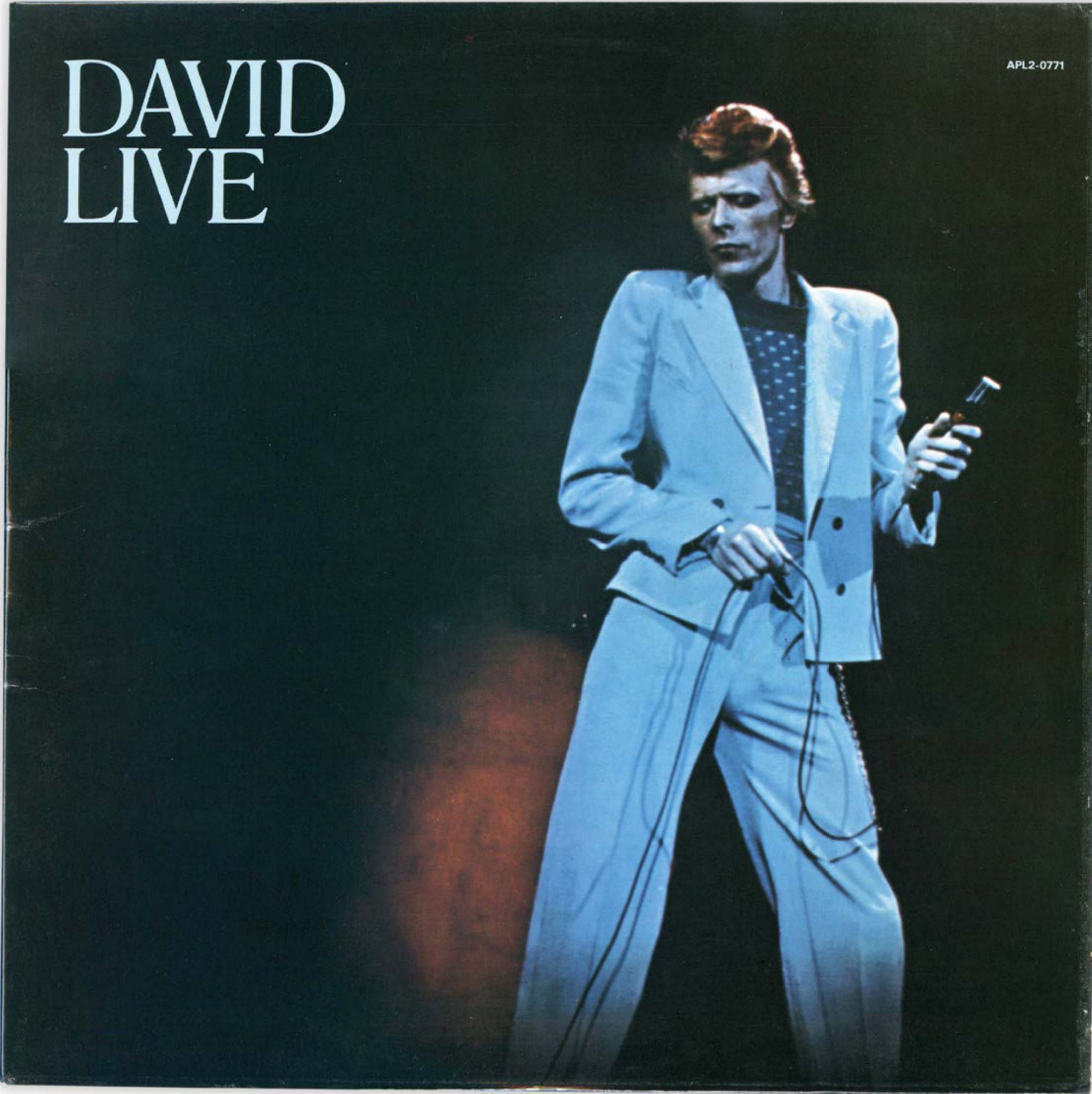
TONY NEWMAN [drums]: We were in New York rehearsing for a month before the tour went out. David had set it up like it was a theatrical production, so you would have a stage manager who would give you a call: "Musicians and openers, five minutes..." It was a massive undertaking with all the trucks, the security guys, the sound crew. It was a lot of people, a big production.

MIKE GARSON [piano]: What an expensive tour! They lost money and that's why we had to come back with the *Young Americans* tour just stripped down, but it was gorgeous. He had the most talented people from Broadway come in and help, and dancers. It just took so long to do the set. We have to be in the place a couple of days, for them to set up.

TONY NEWMAN: The musicians are at the back of the stage. Costumes? They thought I'd be a good beer-hauling guy, so they gave me a shirt and pants that made me look like I was a drayman. Fucking ridiculous. I would never take my clothes off the hanger, more rip them off, so they were more or less in tatters by the time I got on the stage.

HERBIE FLOWERS: I was down the front, a little too far away to connect with Newman who was on drums. The brass section was on the scaffolding. I could see Earl Slick out of the corner of my eye. But you had the gaffa tape on stage and you stood there because there were other marks on the stage where someone would run on and put the boxing ring down. We were static but the set was remarkable. People hadn't seen that before.

GEOFF MACCORMACK [backing vocals]: It was heavily theatrical. This is where we enter. This is the song. This is how ➤



DAVID LIVE
Released:
October 29, 1974
Label: RCA Records
Producer:
Tony Visconti

we're interacting with David – which was pretty much on every number. We were beating him up, carrying him around, tying him up with ropes – very move-orientated, very choreographed. One night for some reason I had a toot of Dennis Davis's ever-present spliff and I forgot...all the stuff. There was meant to be a point where Gui [vocalist *Gui Andrisano*] and I were meant to beat David up and carry him offstage. I just stood there and watched Gui beat him up and single-handedly carry him offstage. I just followed them offstage like an idiot.

MIKE GARSON: Sadly, it was one of the only tours that didn't get documented properly and filmed. David told me one of his biggest regrets was not having that whole thing totally done professionally because once it was stripped and ripped down, it was gone. On the first step of the tour, we were like a pit band in a Broadway show. We were underneath. It was horrible that way, we wanted to be on stage with him, but he was conducting it like a Broadway show. Aside from the fact that we couldn't see him that well and the audience couldn't see us, it was a brilliant idea.

DAVID SANBORN[sax]: I knew very little about Bowie – Michael Kamen got me the job. David had gone to see a ballet Michael had written, and hired Michael as the musical director of the *Diamond Dogs* tour. Michael hooked it up, I think he was staying at the Pierre hotel. I found out at that point that David played sax. It was kind of a revelation to me because I had never been involved in anything so theatrical and as comprehensive: show, set, choreography.

MIKE GARSON: On the *Diamond Dogs* tour the pianist and musical rep was a wonderful musician named Michael Kamen. He was brilliant – he brought in Earl Slick and he brought in Luther Vandross and he brought in Dave Sanborn.

TONY NEWMAN: For doing the live album, the management weren't going to pay session fees. So Herbie, being the big union guy he is, went and demanded a session fee for everyone. Which they paid – there would have been a strike if they didn't. Did it get ugly? Yes... David got really angry about it. He said, "If you don't want to do it, I'll do it on my own..." Funnily enough, we all ended up on stage and he turned round and laughed – we had a good laugh about the moody that went on.

HERBIE FLOWERS: There's no story there. There's always an argument about money. There might have been a lapse. They were just going to record it. I don't think there was bad feeling – you have a task to do. But I was a whingeing pom – only because I thought someone should have told me. I'm a member of the



Musicians Union and a leftie and a Luddite. But there were no fights. Three or four months into a tour, there's going to be some electricity about. But I remember when we came off stage, what a day, We needed our wits about us. It was a complicated show, and knowing it was being recorded you think, 'Aw, bugger.' David took the masters into a studio and tidied it all up. I would hate to do anything to upset David, I'd be heartbroken.

TONY NEWMAN: Herbie and I were arrogant – like, "This is what it's going to be like." Everything was sold out. We cut a single off the tour – "Knock On Wood" –

it might have been recorded on stage. David told me that the *Diamond Dogs* album was doing very well.

DAVID SANBORN: I don't recall him spelling out anything in front. He played the music and we generally talked about it, but I think one of the things that made him easy to work with is that pretty much let you do what you do and gave you the feeling that you were really making a contribution to the project, and really shaping it in a way that was representative of the way he saw things. It felt very collaborative – I don't know if it was. But he was like a sponge, he was able to filter all of his experiences through his own personality and create this great art. I grew to have this great admiration and respect for him. It completely changed my view of the whole artistic process. This is a hard-working person. There's not a lot of fucking around. Bowie was always creating, always working.

TONY NEWMAN: I had a nasty drug habit going, became very grandiose and made all these demands. Herbie left, but they wanted me to stay; they kept calling me and I'd make these insane demands and of course they wouldn't meet them and that was when they changed the format to the soul tour. Quite frankly, I've always felt bad about that. I left because I was too coked out of it. That was what my problem was.

GEOFF MACCORMACK: We weren't lairy – we weren't like rockers; we were more aesthetic. We misbehaved very badly, but not the archetypal rock'n'roll thuggery. It was pretty polite stuff.

TONY NEWMAN: You had to be very open-minded in this period. Sex was king; certain people would want to have a transvestite for a day, go gay for a couple of days and come back. It's just the way it was, we're all in it together – this is being on the road with David Bowie in the 1970s. I was open to all and everything. Like, I can't do this or anything – do what you like, it's none of my business. ●

2 RECORD SET



SIDE A

1984
REBEL REBEL
MOONAGE DAYDREAM
SWEET THING

SIDE B

CHANGES
SUFFRAGETTE CITY
ALADDIN SANE
ALL THE YOUNG DUDES
CRACKED ACTOR

SIDE C

WHEN YOU ROCK 'N' ROLL WITH ME
WATCH THAT MAN
KNOCK ON WOOD
DIAMOND DOGS

SIDE D

BIG BROTHER
WIDTH OF A CIRCLE
JEAN GENIE
ROCK 'N' ROLL SUICIDE

All songs were written by David Bowie except:
"ROCK 'N' ROLL WITH ME" Bowie/Peace
"KNOCK ON WOOD" Eddie Floyd/Steve Cropper

All songs published by Main Man/Chrysalis except
"Knock On Wood" which is published by "Warner Bros Music"

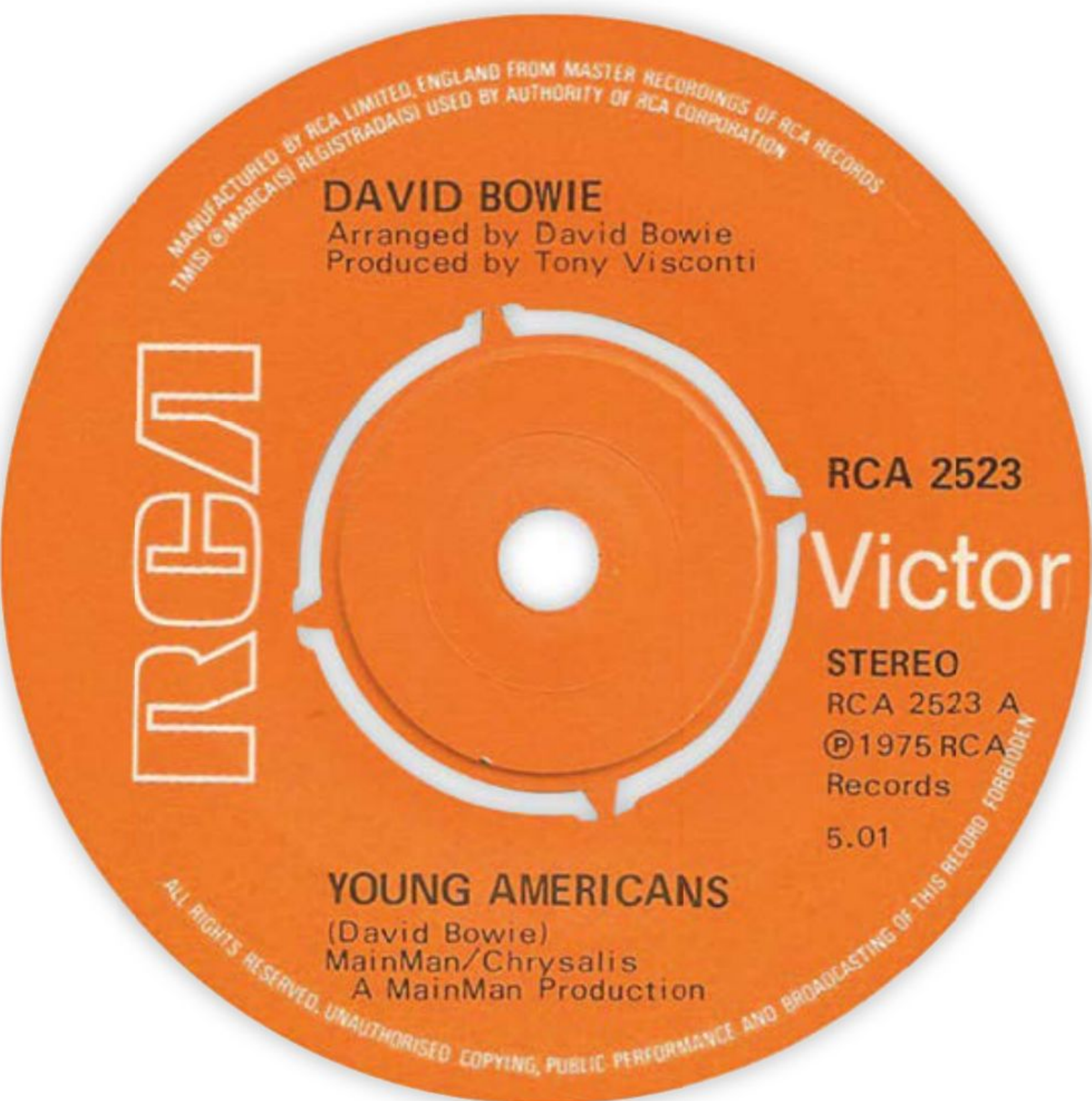
DAVID BOWIE AT THE TOWER PHILADELPHIA

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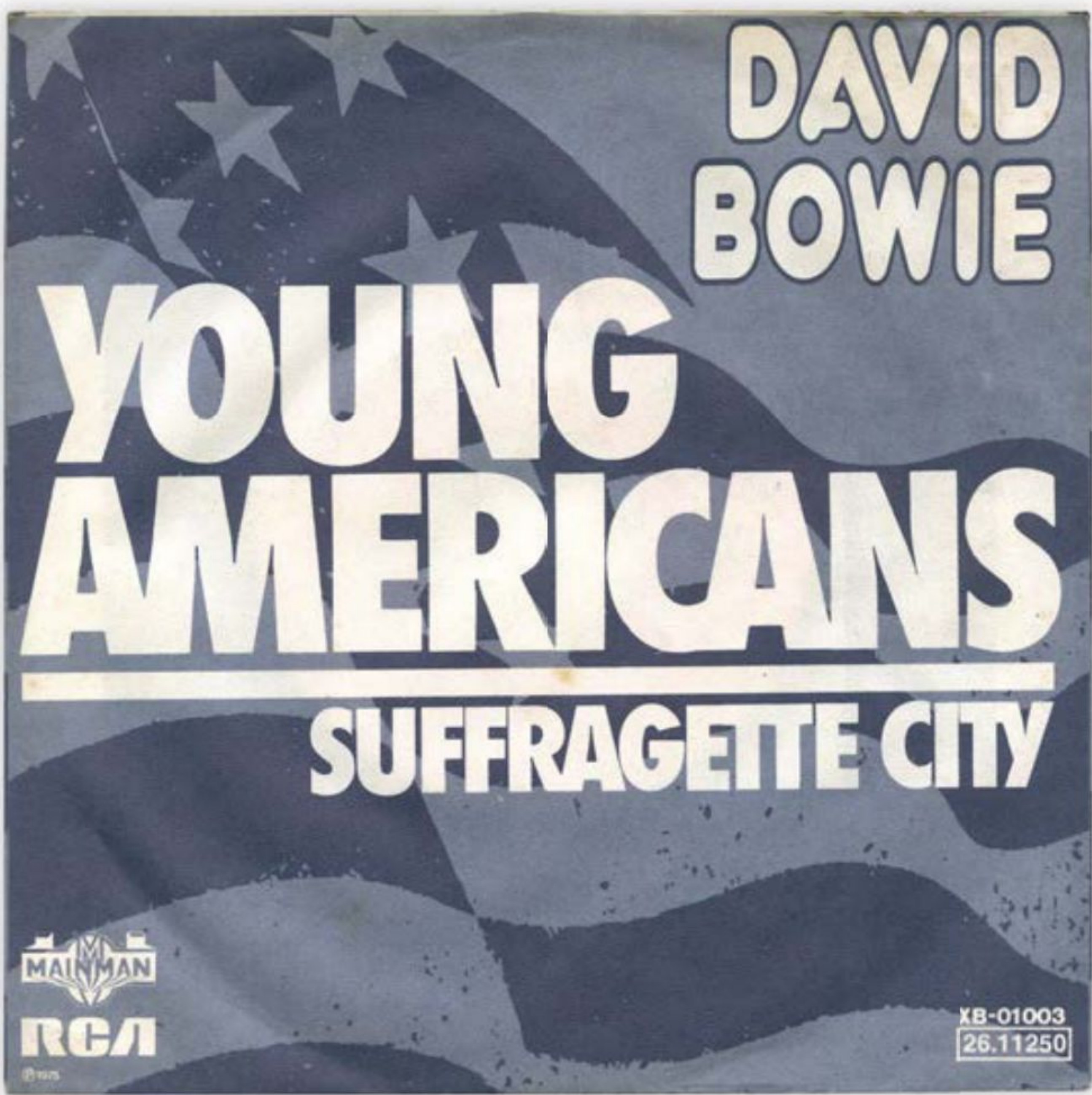


YOUNG AMERICANS

Tony Visconti arrives in Philadelphia to greet a new band, and a new R&B direction. Among the first fruits is this hymn to youthful promise

TONY VISCONTI: I walked into the studio in Philadelphia in the middle of a rehearsal of “Young Americans”. It wasn’t completely structured yet, but we recorded it that night. I think we recorded it properly the next afternoon, and that afternoon walked in three new people who I hadn’t met the night before: Carlos Alomar, his wife Robin Clark, and their friend Luther Vandross.

CARLOS ALOMAR: Robin [Clark, singer; Alomar’s wife] said she was going to come up and visit, and she said, “Is it OK if I bring Luther?” He was my best friend – he introduced me to Robin. When I met Luther he had a composition book filled with song titles and music. He and Robin were always harmonising. So for them to hear “Young Americans”... Bowie would hear them on the couch, this [emulates high harmony singing] “Young Americans...” Bowie peered over the console and said, “Would you do that in the studio?” And they were embarrassed – like, “Sorry, we didn’t mean to interrupt... We were just harmonising...” And he loved it. The next thing I knew, he’s asking Luther to do the background vocals. Luther and Robin got together, they put a little troupe together – Luther asked if he could bring the singers from his own group, Vandross: Robin Sumlin and Anthony Hinton. David already had Gui Andrasano, Warren Peace and Ava Cherry – there was a gigantic choir of people. ●



Germany

YOUNG AMERICANS
Released: February 21, 1975
Label: RCA Victory
Producer: Tony Visconti
B-side: Suffragette City
Highest chart position: UK 18; US 28





▲ France

◀ Poland

EYEWITNESS!

YOUNG AMERICANS

On tour, Bowie detours to Sigma Sound studios, Philadelphia; destination: soul. What follows is spontaneous, intuitive R&B – and the artist's next breakthrough

TONY VISCONTI [producer]: I was told we were going to make an R&B soul album; what I expected was a studio full of Philly musicians. I came right off the plane and was driven straight to the studio. I was going to sit in on the first day, as I'm not very good with jetlag. So the thing I found was there were no Philly musicians – they were all David's friends. Nobody came from Philadelphia; I heard there was a kind of embargo on David by the people who played on all the records. They didn't want any white boy stealing their sound. But the goal was to make a kick-ass R&B record.

ANDY NEWMARK [drums]: The records from Philly International were written and produced by Gamble and Huff, and Sigma was their studio. People don't go to studios so much for sound as for the vibe – like The Rolling Stones wanting to be down in Muscle Shoals, it was all about wanting to be where records were made that they loved. It was more about being in the location.

CARLOS ALOMAR [guitar]: He was very interested in The Sound Of Philadelphia; I had worked some sessions with some people from that. He knew I had the methodology already in place to help him get what he wanted. So when you find someone and he can translate everything that you do, then the next thing to do is find out who is this guy.

TONY VISCONTI: David always prefaced each album saying it was an experiment, and if it didn't turn out well, he would be the first person to bin it, to say it didn't work out and say, "Let's go on and do something else..." It was what I expected from him.

CARLOS ALOMAR: When you have musicians who can give you what you want, your mind goes crazy. David had ideas that he might have had but not been able to use, but now he had the people who could help him do that. Luther [Vandross] took care of all the background arrangements. "Right" was different – it had all these call and responses. David created a 'dot' system, with dots that were more numerical than anything else – "When you get ➤



YOUNG AMERICANS
Released:
March 7, 1975
Label: RCA Records
Producers: David Bowie, Tony Visconti and Harry Maslin

to number 8, sing this; when you get to 13, sing this.” You jumped in and out on the dots. It was brutal. We’re talking about “Sing in 2 and 3, jump out in 4, back in in 5 and 6...” It was like a total clusterfuck, but they nailed it every time. You can understand why he was so excited about the outcome of this album. That was the calibre of the musicians, and what he would be getting when he recorded in Philadelphia.

DAVID SANBORN [saxophone]: We were on the vampire shift. We would go in the studio about 11 at night and work through the night. I don’t remember seeing noon except from the other side. It felt very free and very liberating. He let it go – it felt very collaborative.

CARLOS ALOMAR: There was jamming of ideas, but not with everybody. We would do a certain amount of arrangements with guitar, bass and drums and then you would consider an invited guest like keyboards and electric lead guitar. Then after that you would do background vocals and after that lead vocals.

TONY VISCONTI: It was evolving very rapidly. David’s very quick in the studio. He works out things the night before, he’ll scribble things on a piece of paper, then we get it very quickly. The reason for that is that he hires the very best people. With David’s music you have to be on your toes. When you look at that band, they had their roots in jazz.

ANDY NEWMARK: We got four or five tracks pretty quickly. He would sit and play the songs – Mike [Garson] would play a sketch of the song. I seem to recall it was more Mike playing the song. We listened, joined along... you look for little parts, find a way inside of it. That’s how it goes. It’s not really jamming, it’s playing the song and trying to find a part – that’s the normal process. No-one’s telling anyone what to play. The parts are made up. So that’s what we did. David would be in the control room and would say, “Yeah, I like that...” or, “Willie can you play more notes on the bass? Or less?”

DAVID SANBORN: It wasn’t apparent to me how he was shaping this. I have no idea what his internal process was, I’m just assuming – he gave us a basic framework, chord changes, or there would be “open” sections. In retrospect I now think it was more structured than what I thought at the time. It felt very loose, like he

listened to us – helped that to shape the tone of the music. But I think structurally... I think there was more stuff in mind than I was aware of at the time.

CARLOS ALOMAR: That’s the way the sessions went, like that, calm. “Somebody Up There Likes Me”, “Win”... everything has its place. And, the development of it, Bowie would say, “Let’s not put that part in yet – let’s wait.” So there would be an introduction, calm, and what takes over? The voice, then as the song progresses, the instruments come in. Bowie doesn’t want to hear the same thing in the beginning as at the end – there has to be some development in the song. His ear is acute to the development of the song and he wants the people that will give him the potential for development.

DAVID SANBORN: What it felt like was that we went into the studio and he gave us a general outline of what the tune was like and just said “play”.

You know? And at that point, I don’t even think he’d written a lot of the words.

Or maybe he had and we were not aware of it. It felt like we were just jamming in there. In retrospect I don’t think that’s the case, and think that’s one of his real gifts: to bring out the best in people, make you feel like you’re really making this stuff up. When in fact he’s really directing it in a way – whether by force of his personality or his overall vision. It felt tremendously collaborative. He said to me, “We’re not going to have a lead guitar on this record, you’re going to fill the role of lead guitar.” It was a great experience.

CARLOS ALOMAR: I think that at the moment of *Young Americans*, theatrics were not necessary; what he needed was heart and soul. I think it was: I’m looking for the soul of Bowie on this record, I don’t need theatrics, I don’t need a mask. I am able to say what I want, say who I am and be who I am. There’s no hidden meaning... *Young Americans* is like the sign of the times.

DAVID SANBORN: One of the ways you can look at his music is as a commentary on the times. He really reflected what was going on: it was articulate, was able to express verbally and non-verbally the tenor of the times. Change, the idea of fame, image... there were a lot of levels to what he was doing. He was like a playwright in a way. These were works of art – he was taking the totality of the rock’n’roll experience and making it an artistic statement, in a very personal way. Bowie was of that level, but commenting on it. ●



P E R S O N N E L

DRUMS
DENNIS DAVIS
ANDY NEWMARK

BASS
EMIR KASAN
WILLY WEEKS

GUITAR
CARLOS ALOMAR
BOWIE
JOHN LENNON
(ACROSS THE UNIVERSE/FAME)
EARL SLICK

KEYBOARDS
BOWIE
MICHAEL GARSON

SAXOPHONE
DAVID SANBORN

PERCUSSION
RALPH McDONALD
PABLO ROSARIO
LARRY WASHINGTON

VOCAL BACKUPS
BOWIE
AVA CHERRY
ROBIN CLARK
JEAN FINEBERG
(FAME)
ANTHONY HINTON
JOHN LENNON
(FAME)
JEAN MILLINGTON
(FAME)
WARREN PEACE
DIANE SUMLER
LUTHER VANDROSS

S T U D I O S A N D O P E R A T O R S

YOUNG AMERICANS
RECORDED AT
SIGMA SOUND PHILADELPHIA
MIXED AT
SOUND HOUSE LONDON

WIN
RECORDED AT
SIGMA SOUND PHILADELPHIA
MIXED AT
RECORD PLANT N.Y.

FASCINATION
RECORDED AT
SIGMA SOUND PHILADELPHIA
MIXED AT
RECORD PLANT N.Y.

RIGHT
RECORDED AT
SIGMA SOUND PHILADELPHIA
MIXED AT
RECORD PLANT N.Y.

SOMEBODY UP THERE LIKES ME
RECORDED AT
SIGMA SOUND PHILADELPHIA
MIXED AT
RECORD PLANT N.Y.

ACROSS THE UNIVERSE
RECORDED AT
ELECTRIC LADY N.Y.
MIXED AT
RECORD PLANT N.Y.

CAN YOU HEAR ME
RECORDED AT
SIGMA SOUND PHILADELPHIA
MIXED AT
RECORD PLANT N.Y.

FAME
RECORDED AT
ELECTRIC LADY N.Y.
MIXED AT
RECORD PLANT N.Y.

SIGMA SOUND
ENGINEER
CARL PARULOW
TAPE OPERATOR
MIKE HUTCHINSON

ELECTRIC LADY
ENGINEER
EDDIE KRAMER
TAPE OPERATOR
DAVID WHITMAN

RECORD PLANT
ENGINEER
HARRY MASLIN
TAPE OPERATORS
KEVIN HERRON
DAVID THOENER

YOUNG AMERICANS
PRODUCED AND MIXED
TONY VISCONTI

WIN
FASCINATION
RIGHT
SOMEBODY UP THERE LIKES ME
PRODUCED AND MIXED
TONY VISCONTI AND HARRY MASLIN

ACROSS THE UNIVERSE
CAN YOU HEAR ME
FAME
PRODUCED AND MIXED
DAVID BOWIE AND HARRY MASLIN

A C K N O W L E D G M E N T S

JEAN FINEBERG
COURTESY
ISIS
BUDDAH RECORDS

JOHN LENNON
COURTESY
EMI/CAPITOL/APPLE RECORDS

ANTHONY HINTON,
DIANE SUMLER,
LUTHER VANDROSS
(P/K/A VANDROSS)
CARLOS ALOMAR,
ROBIN CLARK
COURTESY
DAVID KREVAT AND
CEILIDH PRODUCTIONS

STRING ARRANGEMENTS
TONY VISCONTI
VOCAL ARRANGEMENTS
BOWIE
LUTHER VANDROSS
COVER PHOTOGRAPH
ERIC STEPHEN JACOBS

T I M E S O F S O N G S

YOUNG AMERICANS (5:10)
WIN (4:44)
FASCINATION (5:43)
RIGHT (4:13)
SOMEBODY UP THERE LIKES ME (6:30)
ACROSS THE UNIVERSE (4:30)
CAN YOU HEAR ME (5:04)
FAME (4:12)

Printed in England by Robert Stace

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FAME

After the album sessions are thought concluded, Bowie encounters John Lennon in New York. A spontaneous session is convened at Electric Lady studios

TONY VISCONTI[producer]: He met Lennon some time after I'd delivered the album. He phoned me after they recorded it and said, "I'm sorry, it was just spontaneous, we just decided to go into the studio and recorded these two songs in one evening. I wrote this song on the spot with Carlos and John Lennon."

CARLOS ALOMAR[guitar]: He called up. And what did he want to do? "Carlos, that line you used to play when we did 'Footstomping'? I want to do that." David was excited to have him there and to work with Lennon. I laid down one part, a second, a third. David came back and put in one other guitar line – da-da-da-dah... Like a sax line being played on the guitar.

DAVID THOENER[engineer]: My role basically was to make sure anything David needed was executed with speed and professionalism. Harry Maslin, the recording/mixing engineer, was an excellent technician, so I was not needed much. I did have the opportunity to make a suggestion on the intro of "Fame" and David liked the idea. This was the backwards piano.

JEAN FINEBERG[backing vocals]: My friend Jean Millington from Fanny was friends with David and said, "He's recording an album, let's go up to the studio and check it out." She introduced me to him, and John Lennon was there too.

DAVID THOENER: That specific night, John came to the Record Plant with Yoko and walked immediately into the studio. We did it all in Studio B. He wasn't one to chat. He and Yoko just sat and talked, waiting for David to arrive.

JEAN FINEBERG: We were all listening to the tracks and my friend told him I played sax and the flute. David asked if I had my horns with me, and I said I had my flute with me. So he said, "Why don't you go in there and put something down?" So I went in and put down a wild flute solo on "Fame". Which, as I'm sure you know, did not make it on to the record. So after that was done he said we need to record the voices.

DAVID THOENER: The vocals on "Fame" that go from high to low were already recorded. It was a process of slowing the tape down and recording a vocal, then progressively speeding the tape up in small increments and recording each increment. When the tape is slowed down to half speed [for example] and you record a vocal, when it is played at normal speed it would be high-pitched. That's how those old records by Alvin And The Chipmonks were made in the '60's.

JEAN FINEBERG: I didn't think any more about it, then later on I got a call from David's office asking for my union number. The album comes out, and there's no flute solo on it, but I'm listed under vocals. I still get cheques for it. ●

FAME
Released:
July 25, 1975
Label: RCA Victor
Producers: David
Bowie, Harry Maslin
B-side: Right
Highest chart
position: UK 17; US 1



▲ Germany



SPACE ODDITY/ CHANGES/ VELVET GOLDMINE

Third time lucky for "Space Oddity", finally reaching No 1 in this EP package

MAJOR Tom, and "Changes", we knew. The inclusion of the salacious "Velvet Goldmine" from the Ziggy sessions, however, was surely the glam catnip required to incentivise the Bowiephile to buy again. The success of the package surely started the countdown on the *Changes* compilation. ●

**SPACE ODDITY/
CHANGES/
VELVET
GOLDMINE**
Released: September
26, 1975
Label: RCA
Producers: Ken Scott
and Gus Dudgeon
Highest chart
position: UK 1





GOLDEN YEARS

Irresistibly funky, "Golden Years" wasn't likely to alienate the fans Bowie had made with "Fame". A magnificent vocal opens up a song of celebration, but one that suggests there may only be limited consolation available to hipsters hoping for a happy ending

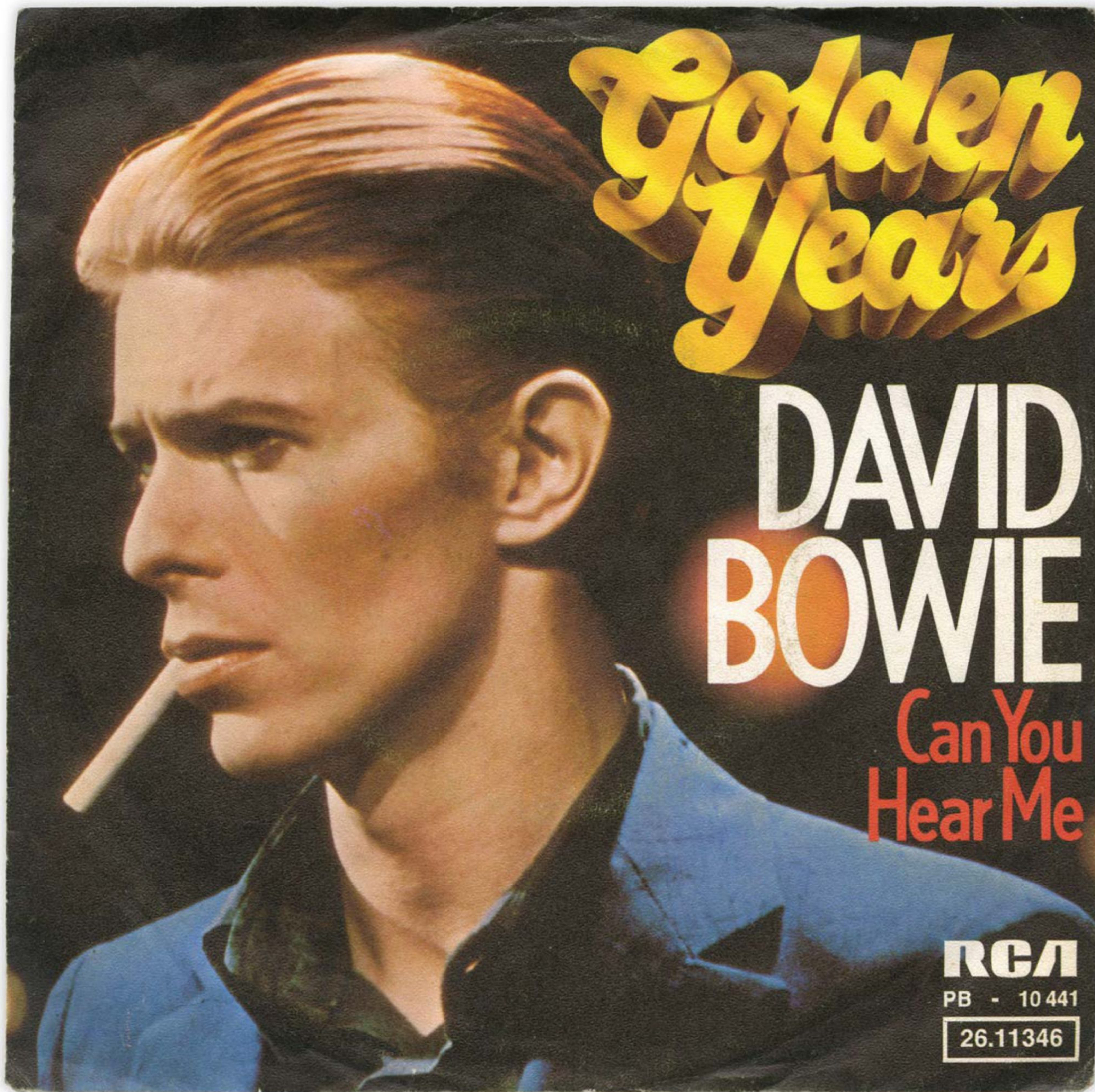
EARL SLICK: You know, he had a basic song done, but all the riffs, the little nuances, were put together in the studio. He would have lyrics, melodies... but then we would put our stamp on it – Carlos would put his stamp on it, I would put my stamp on it. Like on "Golden Years", there was no riff. I came up something I stole from a 1960s song called "Funky Broadway" – I think it might have come from there...

GEOFF MACCORMACK: It was a strange album – strange how it was put together, it seemed quite random. It was quite spontaneous in many ways... he was coming up with stuff in the studio. A lot of it was just David. He did help me arrange "Golden Years", and I can hear myself on that.

CARLOS ALOMAR: I would get snippets of ideas. Say "Golden Years" – it was a simple G chord and F chord. But when I heard it, I thought it sounded like a song called "On Broadway" – and I had to change that up. Nothing was really... done. ●

GOLDEN YEARS

Released: November 21, 1975
Label: RCA Victor
Producers: Harry Maslin, David Bowie
B-side: Can You Hear Me
Highest chart position: UK 8; US 10



▲ Germany



► Belgium, Japan



EYEWITNESS!

STATION TO STATION

The Thin White Duke takes a journey into the void. Isolated in LA, Bowie's interests in Kraftwerk, cocaine and occult reading fuel a masterpiece of electronic funk

EARL SLICK [guitar]: Looking back on it, there was definitely a major scene going on in LA, a whole social scene around the music. Like every other scene in the world, it comes and it goes. It was very innocent: we hung out, we played music, and the Rainbow was your local. The times being what they were, the scene was that you could do whatever you wanted to do, and there never seemed to be any consequences for it – that was really the mindset.

GEOFF MACCORMACK [aka "Warren Peace", vocals]: It was pretty druggy. There was a lot of coke around. Everyone was wandering around with chains round their necks with little coke spoons; almost as we might offer cigarettes. That was the kind of thing. We may well have gone to see a band at the Troubadour. Dan Tana's was a big restaurant. Or we'd just hang around in one of the houses we lived in.

EARL SLICK [guitar]: After *Young Americans* I'd put a band together and had signed to Capitol. While I was in LA, David called and said he was going to do this record. I put mine on hold and went to do *Station To Station*.

CARLOS ALOMAR [guitar]: We did a lot of experimentation in that time. There was the advent of a lot of new synthesisers. It was an amazing, electronic time. We were able to do a lot of things electronically that we had not been able to do before, and the budgets meant we were able to do anything we wanted.

EARL SLICK: The most time I've spent in the studio with David was on *Station*. You're removed from everything, and David's good at creating that. You're in there, and that's what you're doing, period. Not by any specific... it's not talked about, but once you start you get into a work mode. It's what you do every day. It's not like "When are we going to get this done?" or "What's the single ➤

STATION TO STATION DAVID BOWIE



STATION TO STATION

Released:
January 23, 1976
Label: RCA Victor
Producers:
Harry Maslin,
David Bowie
Highest chart
position: UK 5; US 3

going to be?”. Back then we weren’t really too minded about what was happening at the record company. Everything else around you pretty much disappeared, your personal life, everything.

CARLOS ALOMAR: Bowie threw us into the deep end. Bowie was telling us that we could do whatever we wanted. Make the sound of the train? We’ve got all the time you need.

GLENN HUGHES [Deep Purple bassist, friend]: The Record Plant and Cherokee were the two main studios then. David always had Tony [Maschia, driver/bodyguard] on the door at Cherokee. You couldn’t just walk into a Bowie session. I think he actually slept there, was camped out there. It was all on David’s time.

CARLOS ALOMAR: Bowie is coming from a period when he’s spending months at a time making albums, to one when he’s into this environment where music is coming boom, boom, boom: and he’s got to rise to the challenge, and write words. The music is coming together very quickly.

EARL SLICK: It wasn’t the days when you did 30 takes: David knows what he wants. When it felt good, then it was done. When you go into the studio like that, we went into a void.

CARLOS ALOMAR: I come from the R&B background. I was talking to him about Nina Simone; he was talking to me about Kraftwerk. I was talking to him about James Brown; he to me about Thelonious Monk. It was the same awakening Bowie has always given me: putting me in scenarios that are foreign to him, and to me. He knew he liked the direction of Kraftwerk, what they were doing. Him having the tolerance to allow us to do that... allowing me to do an introduction to a song that’s four minutes long. It’s the longest intro I’ve ever created. It wasn’t because I wanted to do it – Kraftwerk had shown him it was possible.

GLENN HUGHES: He would be reading anything from numerology to fascism; he would do this painting. He would paint a lot on the windows of my house. I was getting into this – at first it bothered me. But it just became part and parcel of what we were into. I was concerned for him. Concern was appropriate, because his main nutrition was milk and cocaine. We didn’t eat in that period.

AVA CHERRY [Young Americans vocalist]: David intimidated to me that he wasn’t afraid of Jimmy Page – when Jimmy was around people would be afraid he was a witch or something. David started reading all these books about the occult, and would sit there



for three days at a time reading. Obviously the candy had a lot to do with it.

GEOFF MACCORMACK: We were big on Kraftwerk. We played it pretty well all the time. I don’t think it influenced him in terms of his own stuff, but we loved it. We loved early American black music.

EARL SLICK: Harry [Maslin; producer] was the sane person. We needed one of those. Harry had to be more than a recording engineer – he had to capture stuff as David came up with it. So he had to be alert and on his game, 24 hours a day. Because he had to keep things glued together. It’s not like now where everyone is a producer/engineer – we didn’t give a shit about that.

GLENN HUGHES: David played “Station To Station” to me at Cherokee. When he played that... it was cinematic in every respect. It was brilliant, absolutely mindblowing. I was amazed how he could come up with that, having been in complete cocaine psychosis. David and I had sat down with keyboards and guitars, and we’d have a giggle, but nothing came out of it. But here we are... he’s recorded this epic opening track. The guy’s really good at what he does. He has a way of showing people how to play on the appropriate pieces.

EARL SLICK: I had no idea where the hell “Station To Station” was going. It had two totally different parts of the song going on, and it was long compared to most records coming out in those days. It started out with me and David in the studio... We had a couple of Marshall stacks and we were just feeding back, all that weird shit that was going on. And that was something that you would never be able to do with anybody else – so it was cool. We got that arrangement together, and we played that thing straight through.

GEOFF MACCORMACK: In religion there are various stations – and it pertains to that as well. It would have been what he was reading at the time. He’s a wonderful thief, David – seeing something and nicking it.

GLENN HUGHES: My band was doing really well and I was on top of the world, but I was into art, and here was someone who was standing on the edge as an originator. When I heard *Station To Station* I thought, ‘Fuck me – this is as good as it gets.’

EARL SLICK: I think it seemed to me to take longer than the normal record would have taken to make, so I think we could have been in there around eight weeks. It seemed long to me, compared to what I was used to. But we were cutting like a band. ●

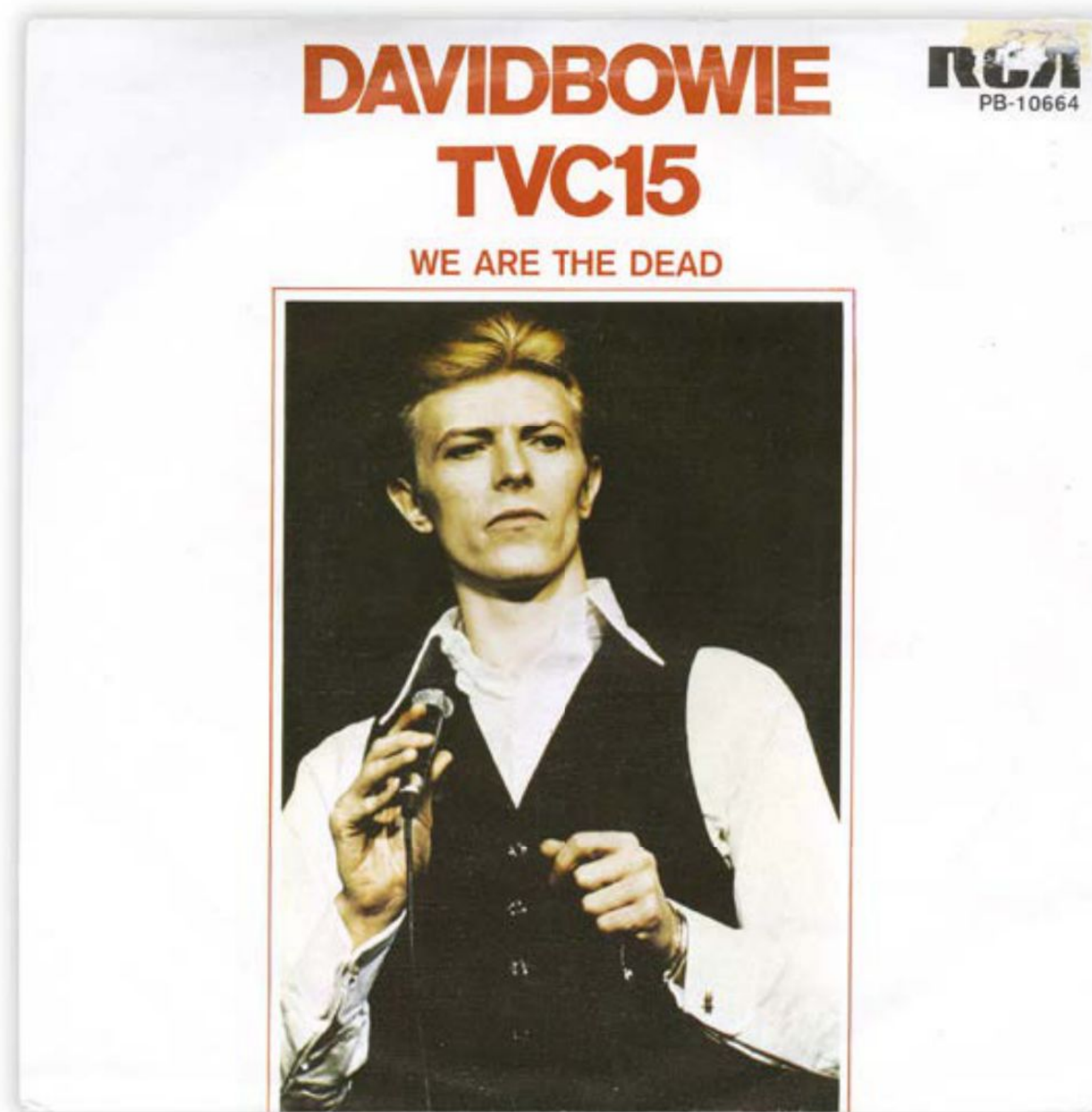
RCA STEREO **ZZ**
APLI—1327 STEREO

**STATIONTOSTATION
GOLDENYEARS
WORDONAWING
TVC15
STAY
WILDISTHEWIND**

Stereo records give full stereo reproduction when played on a stereo record player. They can be played on most modern mono record players fitted with a lightweight tone arm and pick-up head and the sound reproduction will be monaural. If you have doubts and wish to avoid damaging your equipment or records, consult your dealer.

©1976 RCA LIMITED, RECORD DIVISION, RCA HOUSE, CURZON ST., LONDON W1

Printed and Made in Great Britain by Garodprint Ltd



TVC15

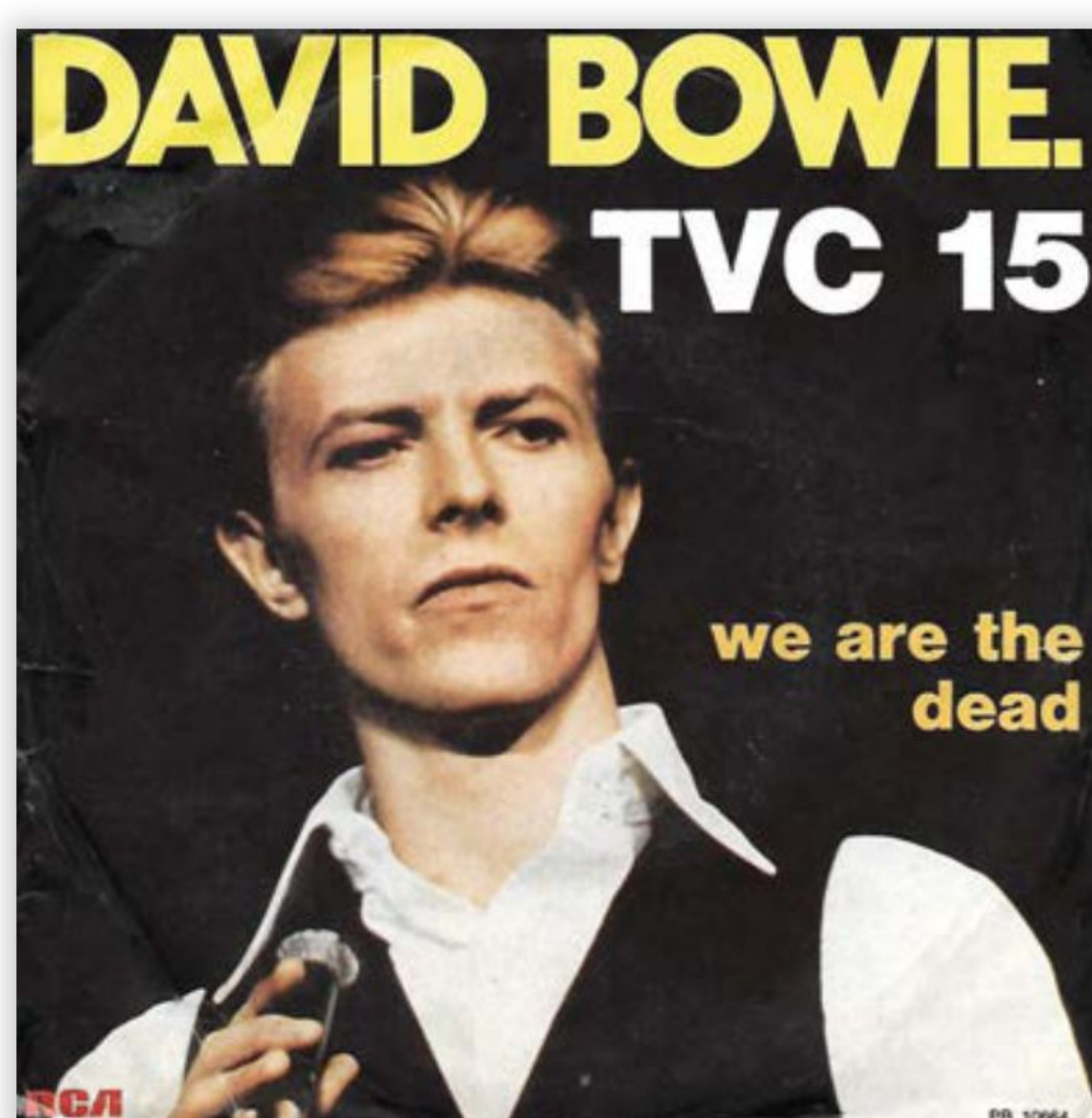
Transmission! A piano rocker in which the narrator observes his girlfriend literally consumed by television - deciding not to follow her into the set. Years later, it was the song with which Bowie opened his performance at Live Aid in 1985 - an event watched by an estimated 1.9 billion people

CARLOS ALOMAR: Whereas “Wild Is The Wind” was very solemn and religious, “TVC” is quirky and silly, quite the opposite. It was Bowie’s tolerance to all music and technology that allowed us to do this.

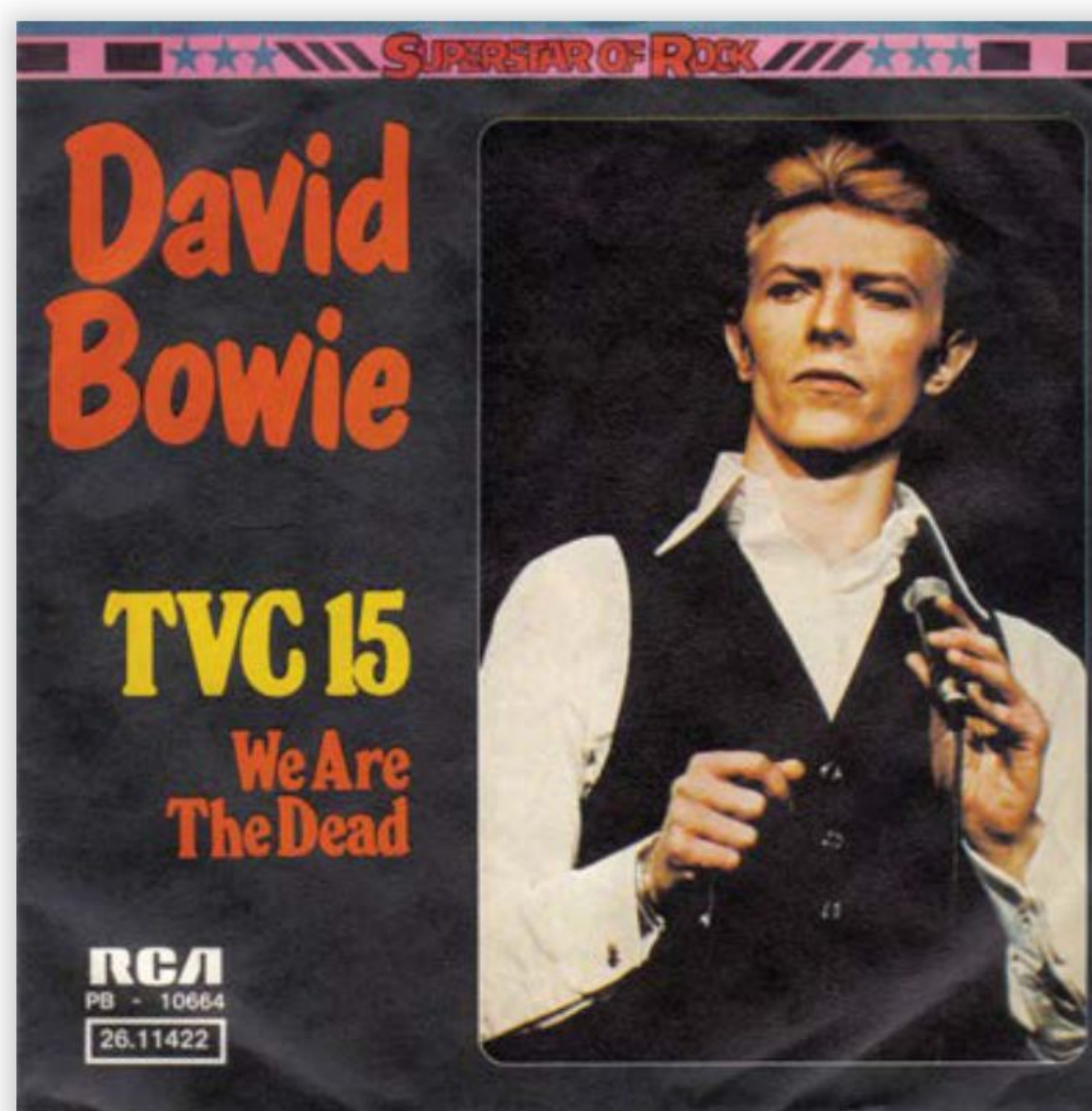
EARL SLICK: We brought in [pianist] Roy Bittan for “TVC15” – David had asked, “Do you know any piano players?” And Springsteen’s band had just checked into the hotel I was in. I had known Roy a few years before that... I met him, and was in a band with him, a few years before he was with Springsteen. So I said, “Maybe Roy could come in for a day.” And that’s how he ended up on there.

GLENN HUGHES: I was there when he recorded the vocal for “Golden Years” and “TVC15”. They were closed sessions with David; it was beautiful and amazing to see. ●

TVC15
Released: April 30, 1976
Label: RCA Victor
Producers: Harry Maslin, David Bowie
B-side: We Are The Dead
Highest chart position: UK 33; US 64



▲ Denmark
◀ France, Germany (below)





CHANGES ONE BOWIE

From Major Tom to "Golden Years"

RCA recast the traditional hits compilation to chart a thematic development. The album even features songs like "Ziggy Stardust" which weren't singles, but which serve to illustrate the scale of Bowie's journey.

CHANGES ONE BOWIE
Released: May 21, 1976
Label: RCA
Mastering: Harry Maslin
Highest chart position: UK 2; US 10





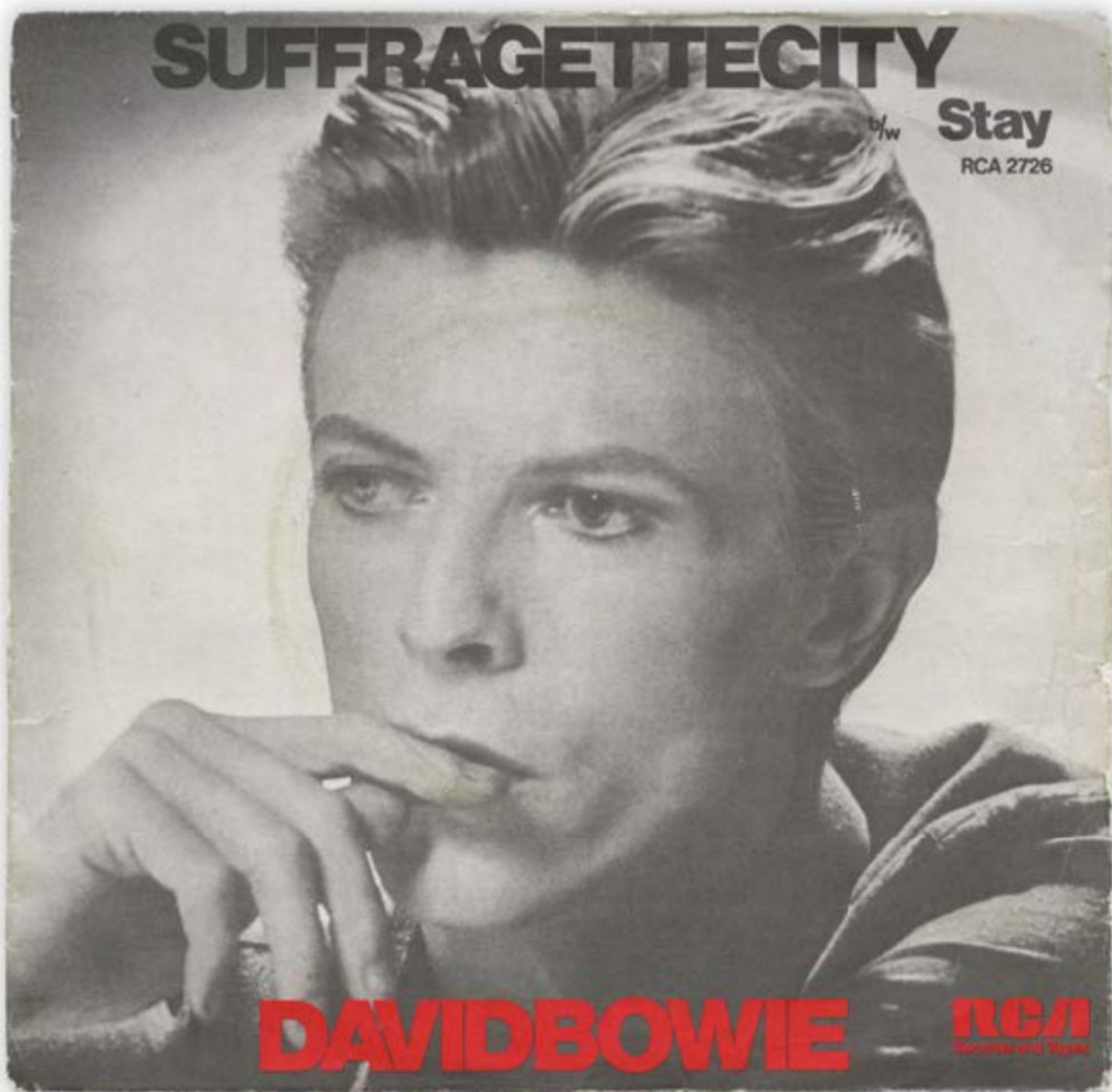
STAY

A single representing well for the electronic grooves of the parent album. Bowie's vocal hovers majestically over Earl Slick's deconstructed funk riff

EARL SLICK [guitar]: Sometimes, I'd go, "What are you hearing?" and he'd say, "Just play along, see what you come up with." We'd bang through the tune enough times 'til it started to turn into something, and he'd say, "Now we're

on to something." It worked out like a healthy band would work it out. As opposed to a freak in a band barking orders at everybody. That's not fun. With David it was always fun, because it was up for grabs. It's the way it's supposed to be. ●

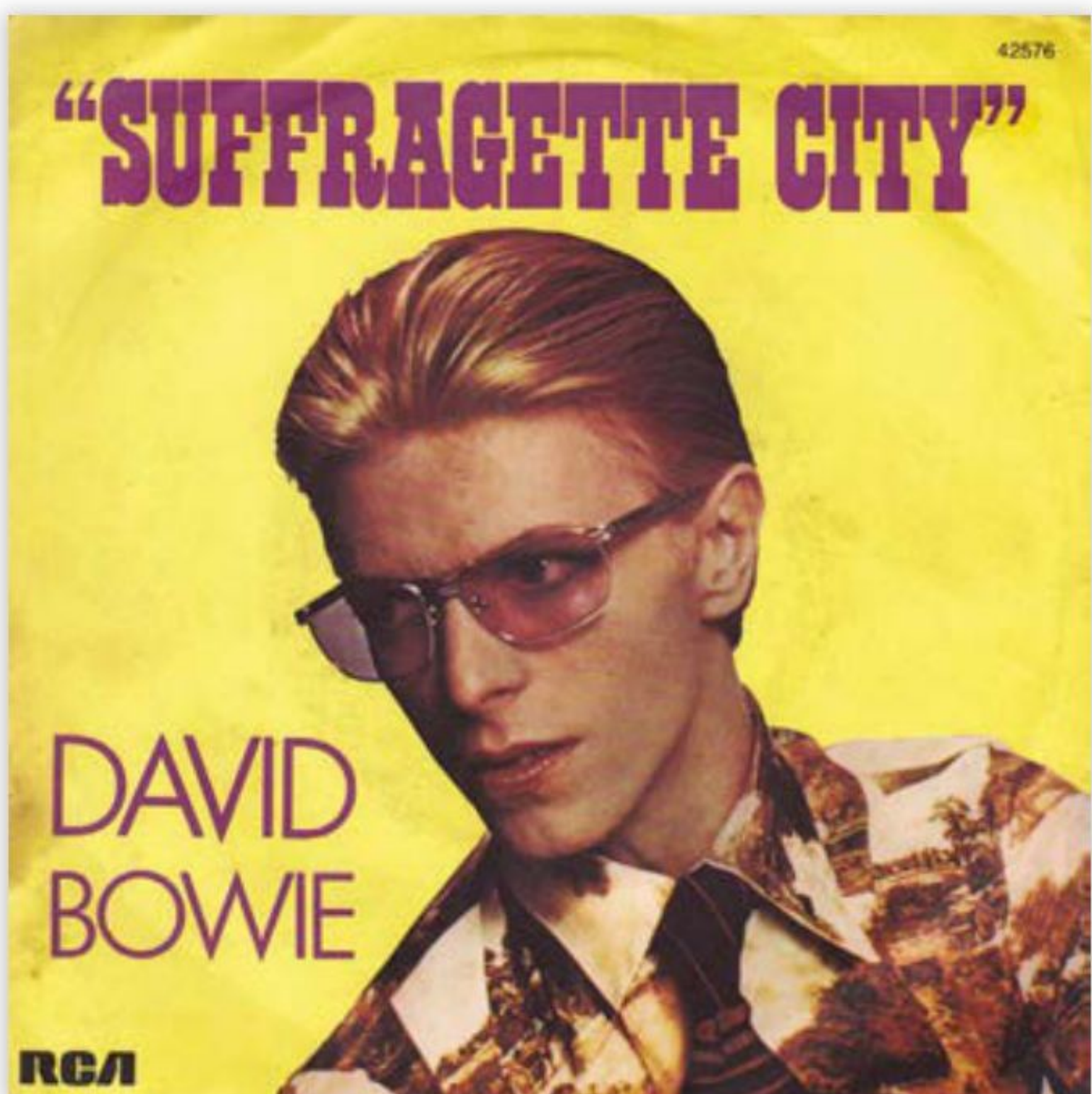
STAY
Released: July 1976
(US/ROW)
Label: RCA
Producers: Harry Maslin, David Bowie
B-side: Word On A Wing
Highest chart position: US -



SUFFRAGETTE CITY

Wham bam thank you, ma'am! A Ziggy-era number keeps *Changes* one in the public's mind

DENNISMACKAY [engineer]: It was a little comical, typical Bowie. “Suffragette City” would have been one take. He’d go downstairs, the band would be there and he’d start strumming on the guitar with Mick Ronson, waiting for ideas. He doesn’t go, “I want the drums to do this, I want the bass to do that”, he just goes, “Play along, guys, improvise.” Woody would start rolling on the toms and Bowie would go “yeah” and Mick Ronson would go, “That’s the vibe, that’s the feel.” They’d construct the rhythm track right there in the studio and make decisions immediately. It wasn’t like, “Let’s lay it down and analyse it upstairs”; once Bowie had that vibe and feel from the backing track, that was the emotion he wanted. That’s how he’d construct tracks. Once he had his mind set, it was done, move on. Next track, next album.” ●



▲ Germany (above), Japan (right), Portugal and France (below)

SUFFRAGETTE CITY

Released: July 9, 1976
Label: RCA
Producers: David Bowie and Ken Scott
B-side: Stay
Highest chart position: UK -



OH! YOU PRETTY THINGS

...you'll drive mamas and papas insane. Enter, with caution, the beautiful bankruptcy of Bowie collecting. By Mark Bentley

WITH over 7,700 documented international releases out there, and many more semi-official or downright bootlegged items, there is an awful lot of Bowie to collect. On the collectability scale, he's right up there with The Beatles – and that means (as you'll see below!) that tiny details can make a huge difference to desirability and price. Some focus, therefore, is useful. As Jens Döpke of fansite **bowie-collection.de** says: "This is a fascinating hobby, but don't get overambitious or desperate. There's no such thing as a 'complete collection of Bowie records'."

With that in mind, here we've chosen 20 albums and 20 singles from across the world that highlight some of the key themes. "In recent years prices have definitely gone up," says Jens. "This development started in the early 2010s, due to the generally renewed interest in vinyl. And then there was a further increase after Bowie's death. This applies to practically all Bowie records

that are rarities to some degree. For some records that I bought about 10 or 15 years ago I would have to pay three to six times as much now as I had to pay then. I'm happy I bought an original copy of the Liza Jane single when it was still available at a reasonable price!"

What advice would Jens give, then, to aspiring collectors? "Deep breath... I think I would get early – not necessarily first – pressings of Bowie's original albums. Then I would extend my collection into any desired direction, for example by adding compilations and singles that include tracks that aren't on the regular albums. Or by replacing re-pressings with original pressings. At the beginning it might also be useful to specialise on a particular country. In any case I would try not to spend too much money, but go to record fairs, jumble sales and watch online for bargains. Otherwise collecting Bowie records will make you poor." As some of these records show, he's not wrong...



DAVID BOWIE

DERAM, 1969, UK

WHAT? His first LP is incredibly hard to track down, as it sold in minute quantities. Rare? When the David Bowie... Is exhibition was in London, they displayed a reissue. That rare.

HOWMUCH? Typically, the stereo version is more expensive than the mono. A 'Very Good' (VG) condition version might make £1,600. For immaculate copies – name your price!



DAVID BOWIE

DERAM, 1973, JAPAN

WHAT? The Japanese issue (catalogue number DL 44) is a highly prized iteration, arriving as it does with that beautiful OBI strip, and lyric sheet

HOWMUCH? An 'Excellent' version made \$3,970 on eBay in 2019, but this may be an outlier: \$1,000 is probably closer to its market value. Without the all-important OBI strip it's worth £100.

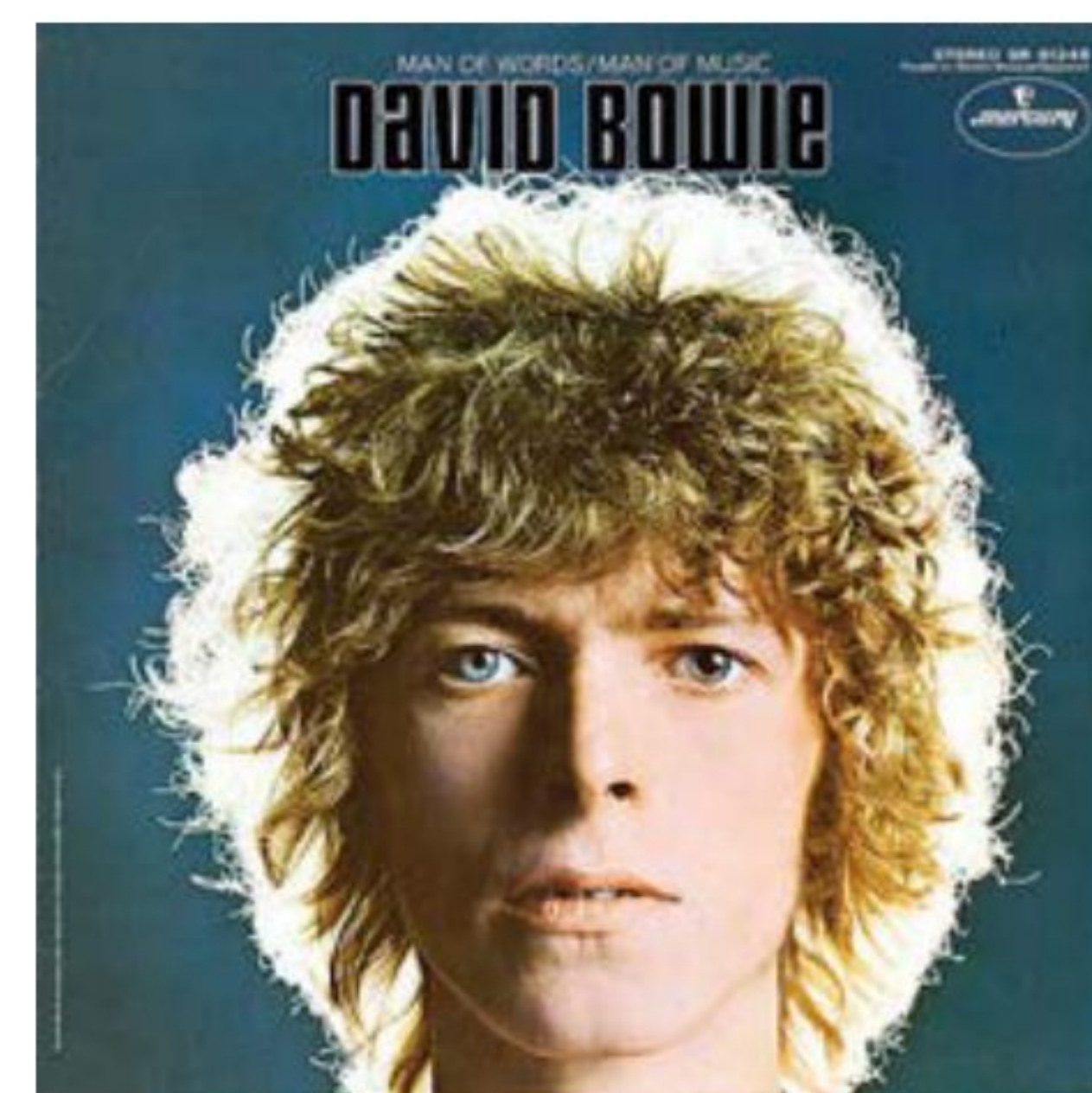


DAVID BOWIE

PHILIPS, 1969, UK

WHAT? First UK pressings of the *Space Oddity* album. Noted for black and silver labels and the hidden 39-second track "Don't Sit Down" on Side One.

HOWMUCH: A £1,000 item all day. But a test pressing, with a poster, acquired from Bowie's colleague at the Beckenham Arts Lab, made £7,100 in 2016. "Get a grip... Control your heartbeat!" gushed the seller.



MAN OF WORDS/ MAN OF MUSIC

MERCURY, 1969, CANADA

WHAT? North American pressings of the above came with a different title and artwork, and on the blood-red Mercury label. Unusually, Canadian pressings used the very same sleeve as the US, because demand was so poor.

HOWMUCH: Prices seem to top out at around £800. Collectors will tell you it's very hard to find clean copies.



THE MAN WHO SOLD THE WORLD

MERCURY, 1971, UK

WHAT: A top-shelf collectable: the Mr Fish of London 'dress sleeve' is one of the most celebrated rarities of any artists, ever. It was available in the UK and Australia.

HOWMUCH: This has long been a £2,500 item. Even a 'Good' copy – well played and a bit creased – has a price tag over a grand.



THE MAN WHO SOLD THE WORLD

MERCURY, 1971, USA

WHAT: This cartoon cover was the sleeve of choice in Japan and the US. It depicts Cane Hill hospital, where Bowie's brother Terry was a patient.

HOWMUCH: You can find copies for £20. But they're likely to be later counterfeits, circa '76. One genuine original, with machine-stamped matrix, reputedly sold for thousands!



THE MAN WHO SOLD THE WORLD

MERCURY, 1972, GERMANY

WHAT: Totally different – and totally cool – artwork for Germany, with a threefold, die-cut sleeve that opens to a circle. A recentish picture disc reissue has raised the original's profile, and its stock is on the rise.

HOWMUCH: We'll say £500–£1,000.



THE MAN WHO SOLD THE WORLD

RCA, 1972, UK

WHAT: Like *Space Oddity*, this was reissued internationally in the wake of Ziggymania. The oil crisis – and consequent plastic shortage – meant RCA opted to press UK versions on super-skinny, floppy 'Dynaflex' vinyl. Poster is cool, though!

HOWMUCH: An affordable entry-level collectable: we'll say £35 for mint.



HUNKY DORY

RCA, 1971, UK

WHAT: Your copy (like mine) is likely to have a matte sleeve, a Mainman credit, and be worth £25 or so. But there is another... “Original copies with a front-laminated cover and no Gem logo on the back are possibly even rarer than original versions of *The Man Who Sold the World*!”

HOWMUCH: £1,600+ for that rare laminated version.



HUNKY DORY

RCA 1971, NEW ZEALAND

WHAT: The ‘double back’ version: this pressing oddly features the back cover picture on both sides. It was apparently rush-released before the printers had the official photography to hand!

HOWMUCH: £200 without the press kit, £1,000 with.



HUNKY DORY

RCA, 1971, SOUTH AFRICA

WHAT: A beautiful textured sleeve version – with no artist or title credit at all, making it a highly unusual release. And one that the hardcore will fight over...

HOWMUCH: It's estimated at £1,000+.



...ZIGGY STARDUST

RCA 1972, UK

WHAT: The prized first UK issue is not necessarily hard to find – but condition is everything. First pressings had printed lyrics issues, and Titanic publishing credit. Some even came with a flyer for the June '72 tour.

HOWMUCH: £35 for a decent copy; we're seeing £200 or more for near-mint versions.



...ZIGGY STARDUST

RCA 1972, JAPAN

WHAT: More proof of the desirability of Japanese paper engineering: a gorgeous fold-out inner sleeve and black OBI strip with red text.

HOWMUCH: One copy made £7,100 in the months after David's death in 2016.



ALADDIN SANE

RCA, 1973, UK

WHAT: Original UK pressings came in a glorious gatefold sleeve, shiny lightning-strike inner, and a David Bowie Fan Club application card, inscribed “Love David”.

HOWMUCH: With that fan club insert this is a rising star, with mint copies pushing £200. Without it, £25+.



LIVE SANTA MONICA '72

RCA, 2008, UK

WHAT: This big-selling bootleg got the official treatment in 2008, in the form of a heavy vinyl 2LP set, issued in limited edition, with poster.

HOWMUCH: A good example of how later reissues can make collectables – sealed versions hover around £80–£100.

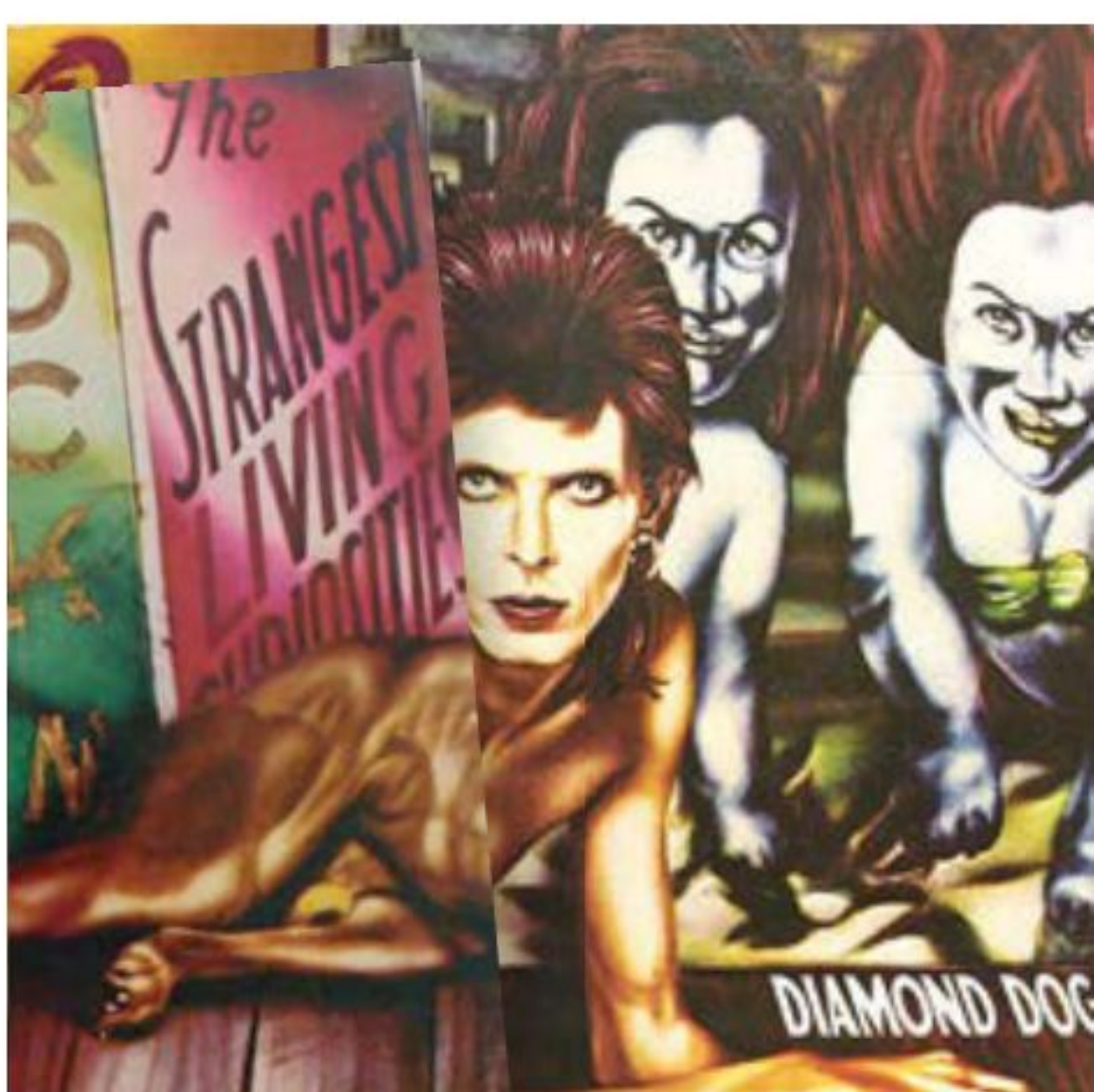


PINUPS

RCA, 1973, UK

WHAT: The most valuable UK issues of these tend to be autographed versions. Otherwise, £20 and it's yours.

HOWMUCH: One signed copy sold for £300 in late 2019. But beware of fakes, says Jens. “If you've got a record with a genuine signature, that's certainly a valuable item. But only if there's no doubt about the provenance.”



DIAMOND DOGS

RCA, 1974, VARIOUS

WHAT: Another infamous cover, with genitals tastefully airbrushed late in the production process. US RCA printer's proofs – with dog's cock, balls and all – are incredibly rare. One copy made \$5,000!

HOWMUCH: Standard UK gatefold pressings are still a bargain at around £25, making this one of the cheapest entry points to UK first pressings.



DAVID LIVE

RCA, 1974

WHAT: This double set – a gorgeous gatefold affair – was common sight in second-hand store racks of yore. But original UK pressings are getting harder to find in really nice condition.

HOWMUCH: We're gonna say £30 for an excellent copy.



YOUNG AMERICANS

RCA, 1975, USA

WHAT: Here, the collectors are looking for stand-out copies. The sealed US first press – with a big old sticker on the shrink-wrap – can make \$300.

HOWMUCH: As with other mid-'70s albums, test pressings are where the money is. A UK white-label version – with paperwork referring to the album as “Fascination” – sold for more than two grand.



STATION TO STATION

RCA, 1976

WHAT: Your standard UK version (with insert) is desirable, but affordable at £25+. The big-ticket item is the rare-as-hell UK colour proof promo sleeve.

HOWMUCH? Who knows – they come up for sale so infrequently. We found one that sold on eBay or \$2,425 in 2005.

HOLY (HOLY) GRAIL

The enigma variations of Bowie's singles 1964–1976



LIZA JANE
VOGUE/VOCALION POP, 1964, UK
Credited to Davie Jones with The King Bees, this is the year-zero Bowie grail. His first ever release will make £1,500+ for standard issues, or £2,000+ for demos.



CAN'T HELP THINKING ABOUT ME
PYE, 1966, UK
The first single to bear the Bowie brand – backed here, of course, by The Lower Third. A 2019 auction saw the single sell for £785.



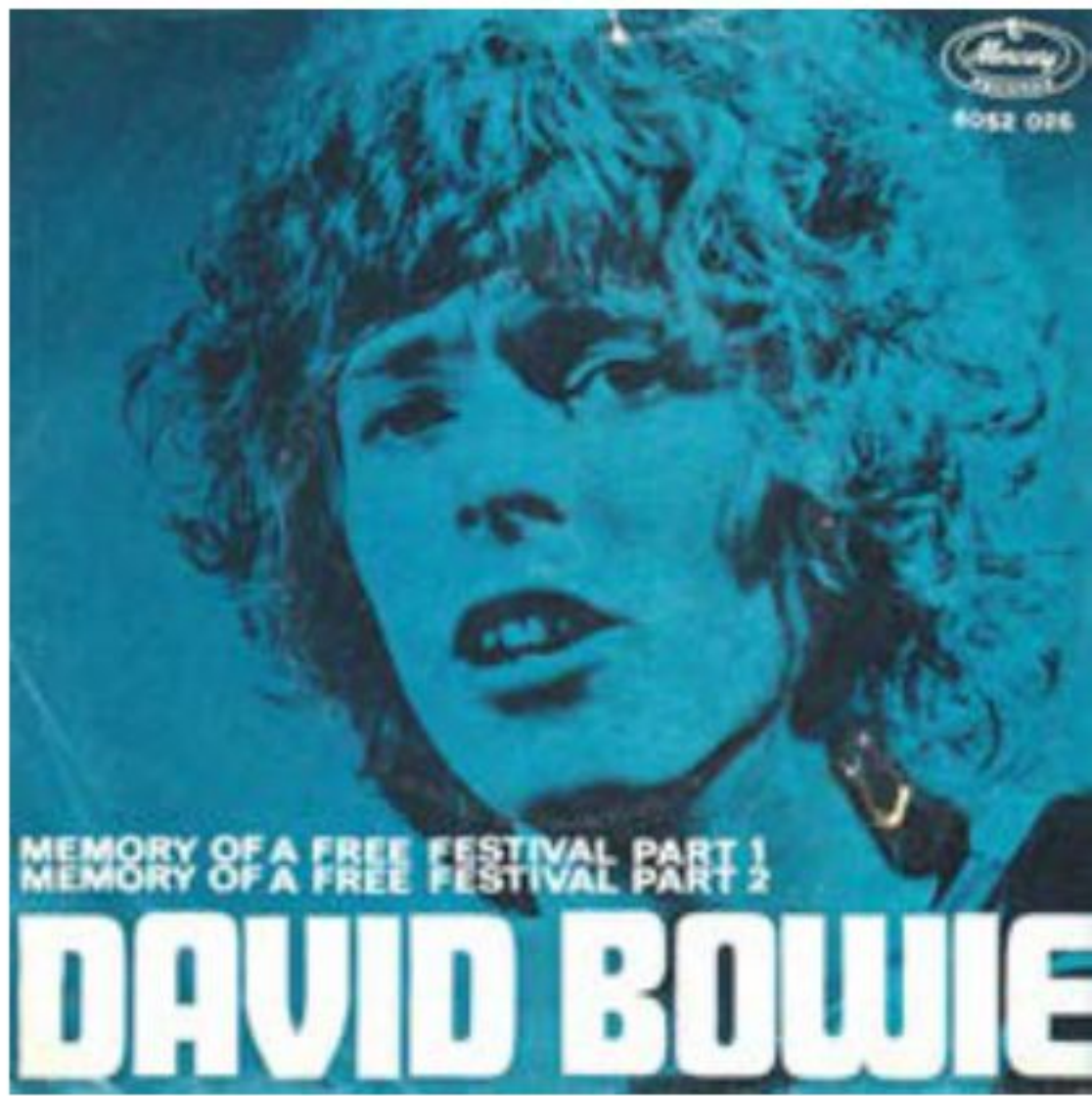
THE LAUGHING GNOME
DERAM, 1967, UK
£150-rated first pressings are recognisable for the upside-down Matrix numbers on the labels. The '70s reissue – a sizeable hit – corrected the mistake, and is worth just £3...



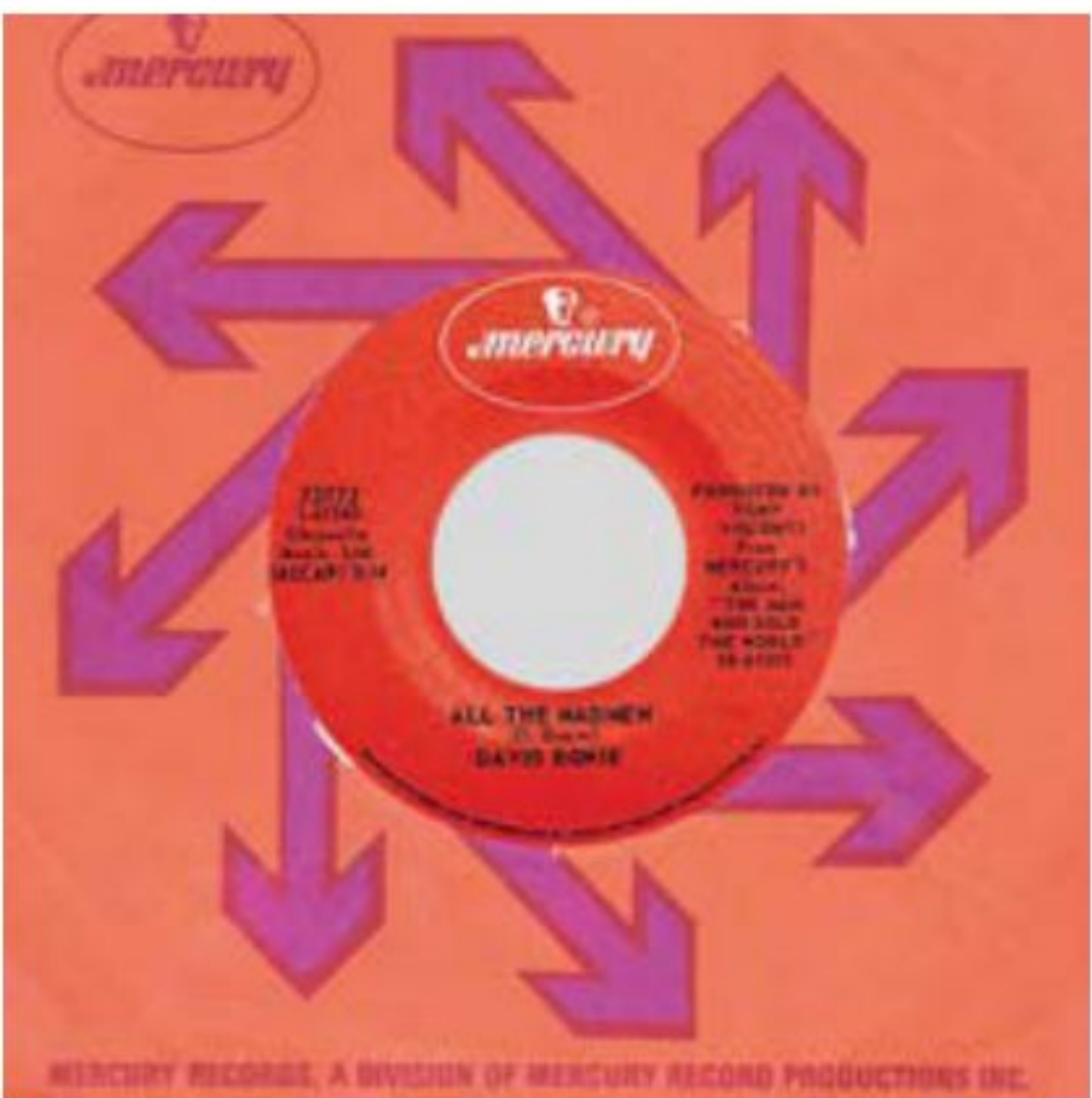
SPACE ODDITY
PHILLIPS, 1969, UK
The breakthrough hit made No 5 in the UK and should still be an affordable item at around £20. International issues, like the Dutch picture sleeve promo, can make £1,000+.



SPACE ODDITY
RCA UK, 1975
Here's another great entry-level collectable. This maxi-single – featuring “Changes” and “Velvet Goldmine” – came in a sweet sleeve, and will set you back £25 in mint.



MEMORY OF A FREE FESTIVAL
MERCURY, 1970, SCANDINAVIA
Prized for that beautiful artwork – the biggest driver in the collectability of Bowie 7"s. This is very hard to find, which is why it sold for £4,501 in 2013.



ALL THE MADMEN
MERCURY, 1970, USA
An edited version of “...Madmen”, backed by “Janine”, this US single was quickly withdrawn. That accounts for its heavyweight status. Even in its company sleeve, expect to pay £2,000.



HOLY HOLY
MERCURY, 1970, AUSTRALIA
Both *Man Who Sold...* singles flopped royally in the UK. This swirly Aussie issue – with “Black Country Rock” on the B-side, is conservatively valued at £400.



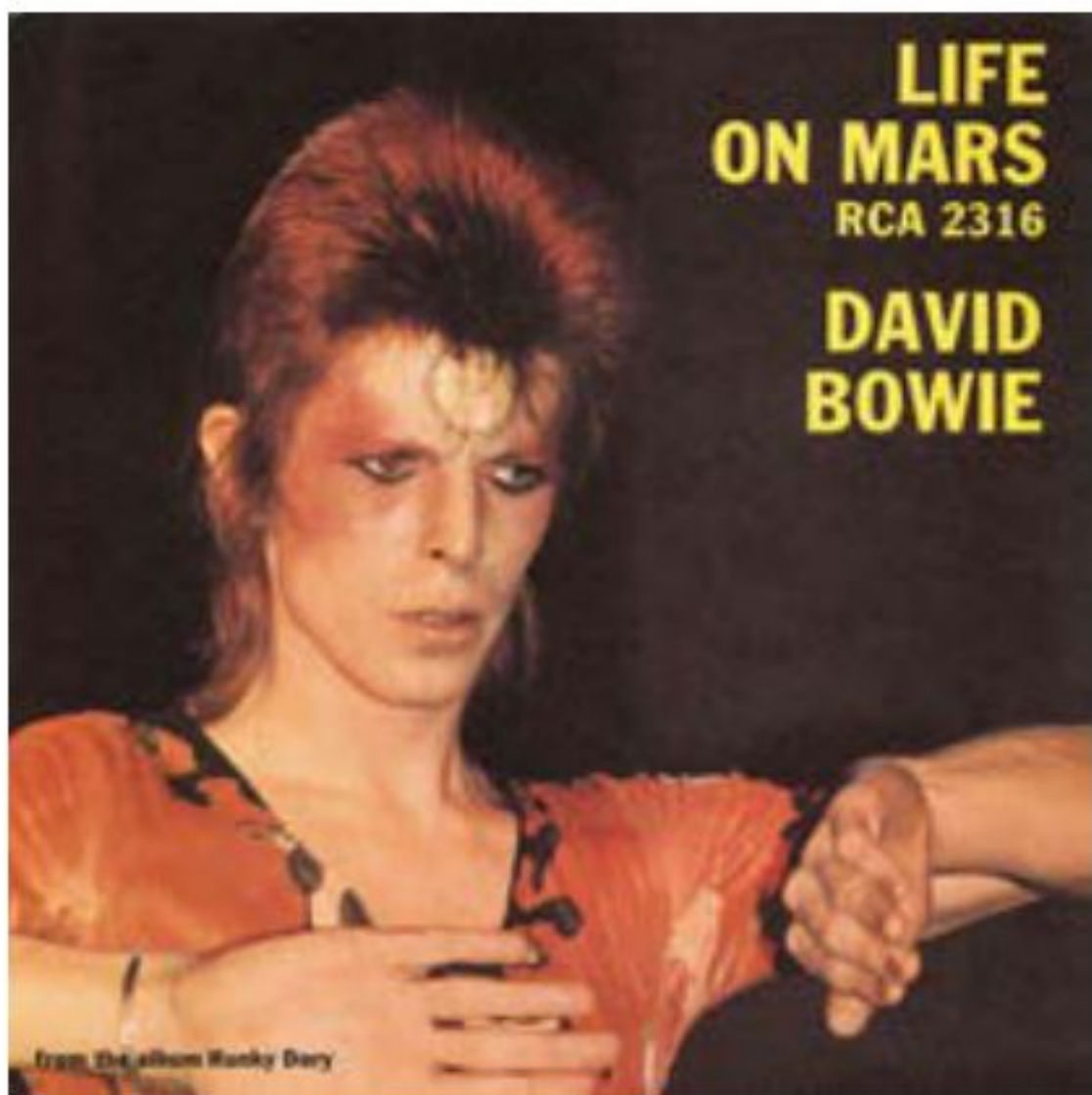
THE PRETTIEST STAR
PHILIPS, 1970
This Japanese issue is stupidly rare, and stupidly valuable: a promo copy, with rice-paper sleeve and insert, sold for \$8,000 in 2015.



CHANGES
RCA, 1972, JAPAN
Here's the *Hunky Dory* photo, gilded with inimitable Japanese design, in a crazy-rare issue. A promo white label version sold in 2019 for a stunning \$2,718.



STARMAN
RCA, 1972, UK
The earliest Bowie UK 7" to gets its own picture sleeve – and desirable for that reason, with copies rated at £100+. The 2014 picture disc version fetches more at £150, interestingly...



LIFE ON MARS?
RCA, 1973, UK
Another early UK picture sleeve, this is a beautiful item to own. Happily, it's still at the more affordable end of the scale, with great copies valued around £50.



TIME
RCA, 1973, USA
Possibly one of the rarest picture sleeves in the world, by any artist – its existence was undocumented until 1998, and a copy sold for \$7,978 in 2013.



SORROW
RCA, 1974, MEXICO
That sensational fold-out sleeve has made this a veritable holy grail of Bowie 7"s. When this comes up for auction, there is international interest, and £1,000+ bids.

WEREN'T BORN A SIDEMAN

Bowie's welcome guest spots. Right on, Mother!

BOWIE adds his genius to a number of great records by other artists. You probably know most of them already. There's Lou Reed's *Transformer*, of course (co-production, backing vocals), Iggy and The Stooges' *Raw Power* (remixing), Mott The Hoople's *All The Young Dudes* (production, writing) and Mick Ronson's two solo joints, *Slaughter On 10th Avenue* and *Play Don't Worry* (where Bowie 'gave' Mick an unused backing track to "White Light..."). Bowie also – rather randomly – plays sax on the Steeleye Span album *Now We Are Six*: that's his snaking signature sound on "To Know Him Is To Love Him".

"Most of the records to which Bowie has contributed aren't particularly rare and are relatively easy to come by," Jens tells us. "The Exceptions are the Arnold Corns singles and the *BOWPROMO* album with Dana Gillespie. These are highly collectible because they practically count as Bowie records!"

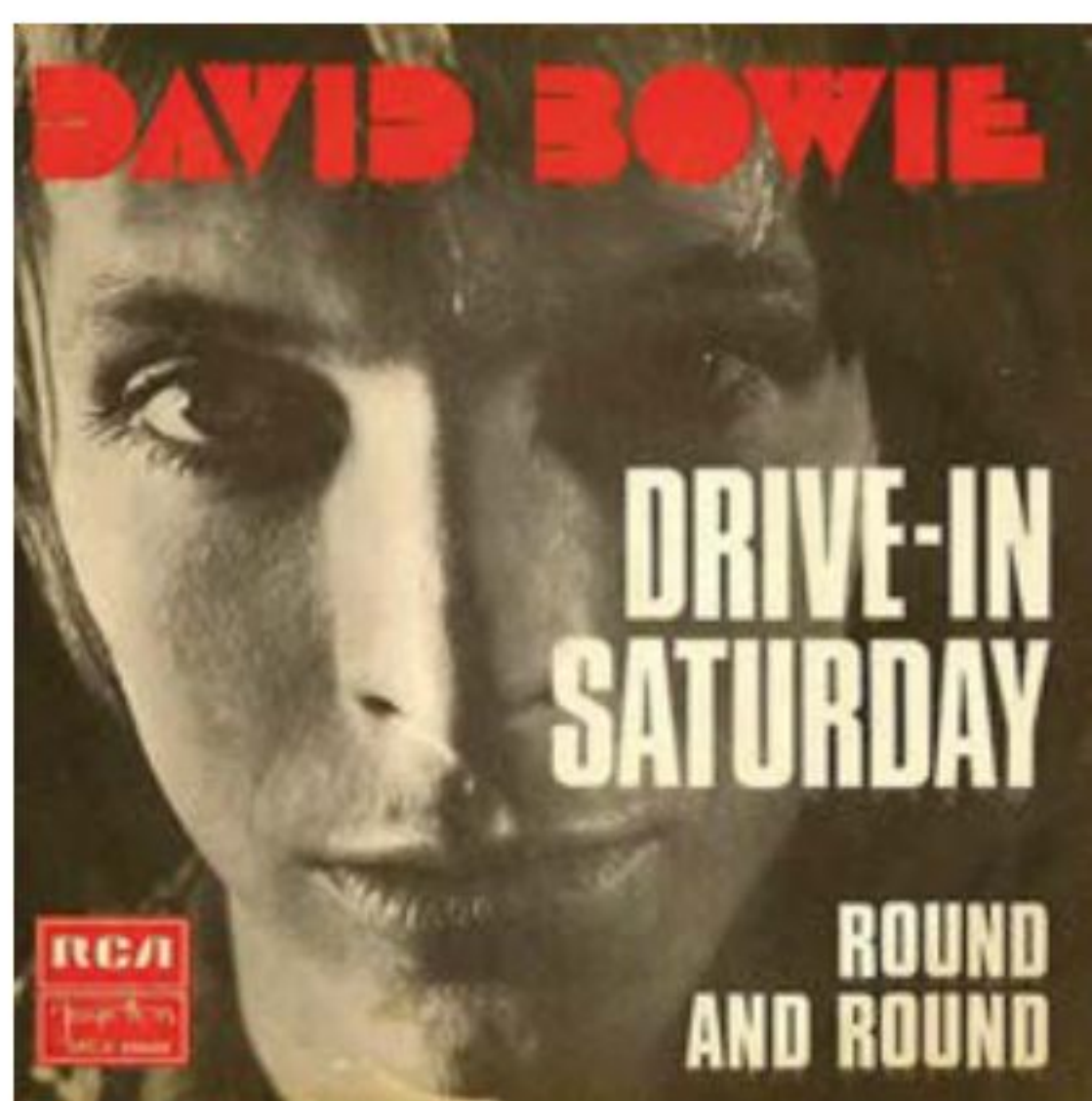
BOWPROMO is particularly interesting, and particularly pricey. In August 1971, Mainman supremo Tony Defries ordered the pressing of 500 promo LPs as a sales pitch to RCA (and other labels), to bag Bowie and Dana Gillespie a deal. That makes *BOWPROMO* essentially *Hunky Dory* as a work in progress,

with seven period Bowie songs on Side A and five by Dana Gillespie on the reverse. For the *Hunky Dory* content, mixes are different and it also features "Bombers" – which would remain unreleased until the early 1990s reissue programme.

BOWPROMO been described as "the most highly prized Bowie album in the world" by one enthusiastic online seller, and the copy he sold made £3,657 in 2016. By contrast Dana's 1974 solo album *Weren't Born A Man*, which was co-produced by Bowie and Ronson and features the Spiders on backing, is more affordable at £50.

As Jens says, Bowie's contributions to singles by Lulu ("The Man Who Sold The World") and Peter Noone ("Oh You Pretty Thing") won't break the bank at a few quid. That said, Noone's "Walnut Whirl" is worth your attention, as it has Bowie-penned obscurity "Right On Mother" on the flip. Bowie plays piano on that too, and the UK single on RAK can make £20.

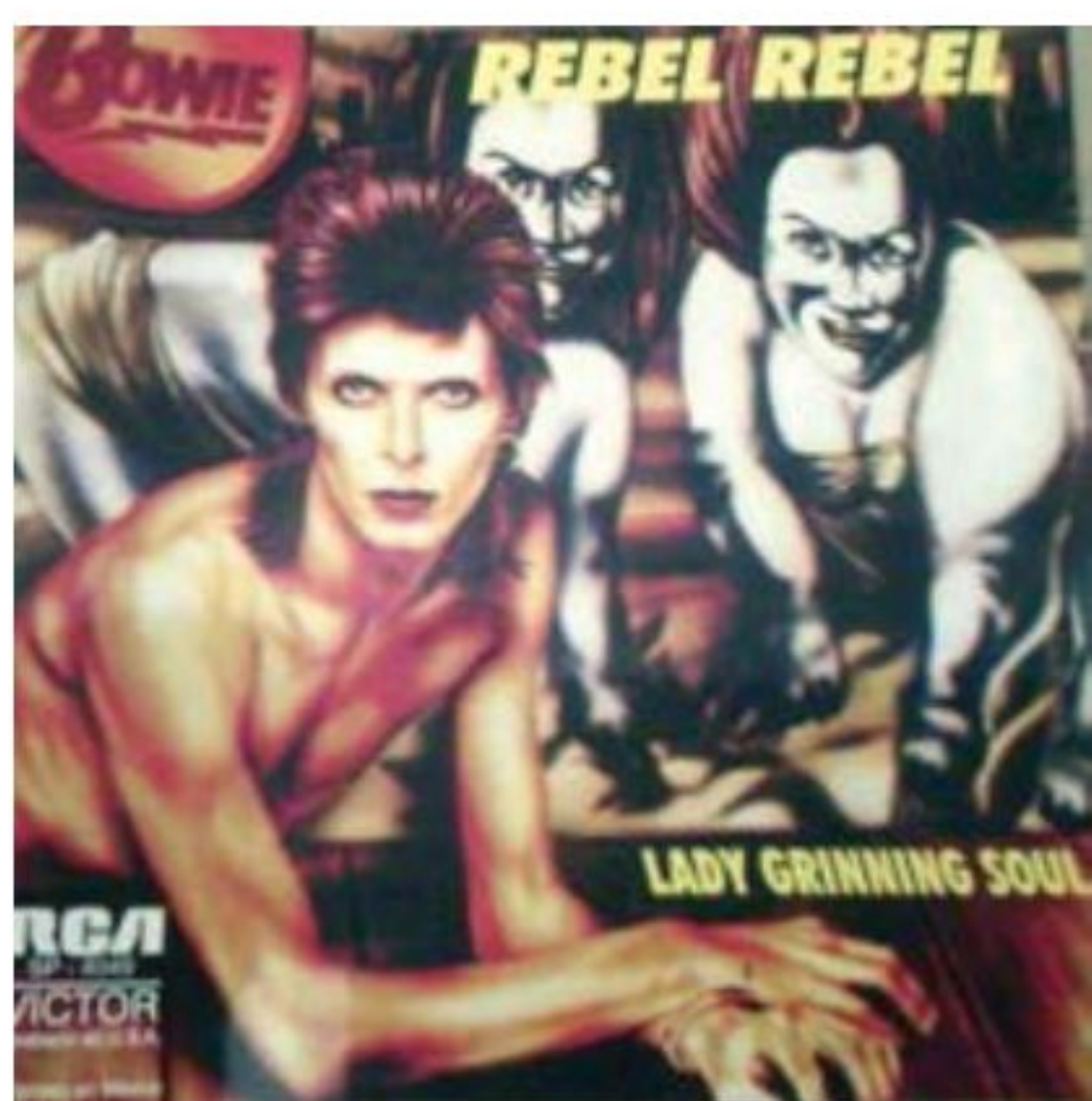
The best first stop is an anthology. You can find much of Bowie's extra-curricular early work on fascinating 2006 comp *Oh! You Pretty Things*. This features Bowie songs recorded by Glasgow band The Beatstalkers, who covered "Everything Is You" and "When I'm Five" as B-sides. The original CBS singles are £100 items, appealing to Bowie obsessives and freakbeat fans alike.



DRIVE IN SATURDAY
RCA/YUGOTON, 1973, YUGOSLAVIA
The rarest of the desirable Yugoton pressings (see box below), this has a natty, unique artwork. It's yours for around £150.



KNOCK ON WOOD
RCA, 1974, THAILAND
A rare Thai export EP, with unique sleeve – also featuring Dobie Gray and Paul Anka. As one seller said in 2016: "It has a few skips, but seriously who wants to listen to it?" The price: £282.



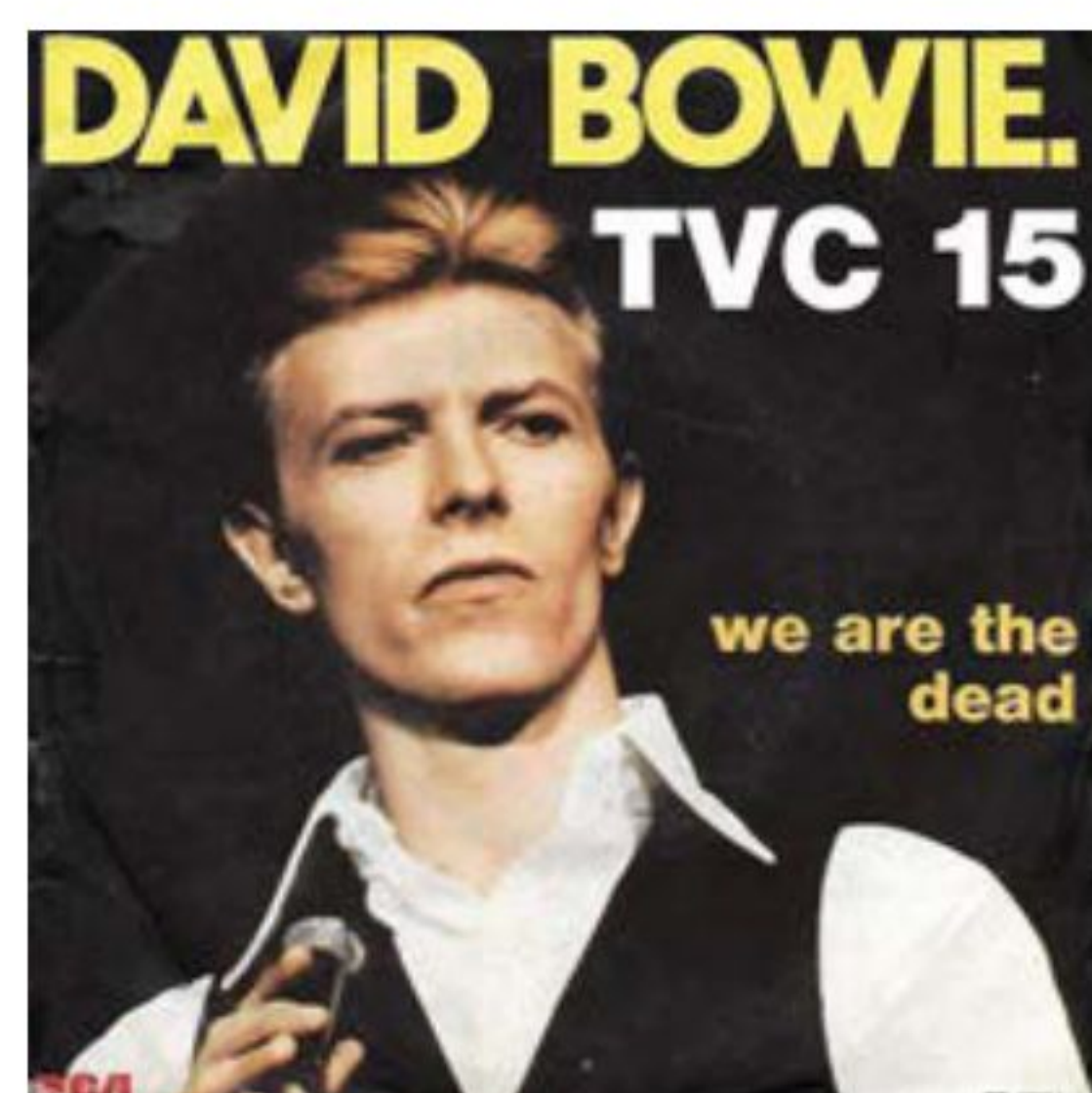
REBEL REBEL
RCA, 1974, MEXICO
Offered in bijou gatefold sleeve, this Mexican issue has legendary status with the hardcore. Hence its attraction to 22 bidders, reaching a final eBay auction price of \$6,889 in 2014.



FAME
RCA, 1975, PORTUGAL
Bowie's mid-'70s UK singles (in those green RCA company sleeves) sold well and can be yours for a fiver. The lovely European versions are a different matter, as this £500 item demonstrates.



GOLDEN YEARS
RCA, 1976, MEXICO
Translated as *Años De Oro*, this Mexican pic-sleeve EP doesn't look anything special, as it reprises the *Station To Station* artwork. But punters will pay £400+ for it.



TVC15
RCA, FRANCE, 1976
Want a Euro picture sleeve, but don't want to pay the big prices? This French issue of TVC15, backed by "We Are The Dead" regularly turns up at around £20...

PANIC IN ZAGREB!

Bowie and the Yugoton label

DELVE deeply into the Bowie collectorverse and you'll come across the name Yugoton. Established in Zagreb in 1947, this music cooperative would become the pre-eminent record label of the

Socialist Federal Republic of Yugoslavia, and operator of a chain of record shops across the nation. As well as signing and championing local acts – including '60s psychsters Crni Biseri and Kornj Grupa – the label

bagged the rights to license and sell product from The Beatles, Elvis and Bowie. Jens takes up the story: "Yugoton pressings have an air of being 'exotic', since Yugoslavia was the only communist country in which Bowie records were



released in the 1970s. But it's not the albums that are sought after, because they had the same cover design as the western pressings. What people really want are the singles, which have unique picture sleeves." As well as "Drive-In Saturday" above, celebrated Yugoton issues include a funky-looking iterations of "Knock On Wood", "Rock'n'Roll Suicide", "Rebel Rebel" and "The Jean Genie". In the '80s, Yugoton went on to



release records by artists including Kim Wilde, Kate Bush, The Scorpions and U2, before closing its doors in 1990 – to be succeeded, appropriately enough by Croatia Records. ●

I WAS THERE

"I'm going to get out of this place..." Dana Gillespie recalls the rise and rise of David Bowie

I MET him in 1964, when one night [May 15] I went down to the Marquee. He and the King Bees were the support act to a great blues act called Gary Farr & The T-Bones. I was at the back of the venue brushing my hair and he came up to me, took the hairbrush out of my hand and said, "Can I come home with you tonight?" I lived in my parents' house, which was very big – I got him up to the top floor.

He was my boyfriend, used to walk me home from school, and carry my ballet shoes. He was very helpful. I used to go down with him to *Ready Steady Go!*: the green room there was where people networked. He was very good at networking. He was always supportive – he would listen to my songs and help me, say if the bassline needed something.

I was signed to Decca then and he was on Deram; our lives were moving strangely in parallel. We both auditioned for *Hair* and both got turned down, and knew we needed to get a good manager. But then he called me up and said he'd found the perfect manager and that was Tony DeFries.

David had always been very keen on Tony Newley – we used to watch a TV show called *The Strange World Of Gurney Slade* which Anthony Newley starred in, a rather surreal thing. I was mostly listening to blues then, but his music was rather quirkier. We both played 12-string guitar because we both knew that was the way to get a fatter sound.

He wrote "Andy Warhol" for me. We played a John Peel session and I remember him saying something like, "She's a really good songwriter but nobody's recorded her songs." Which was wrong because I'd already had two LPs out by then for Decca. He went on to say, "She's a good songwriter but she's going to sing a song she didn't write..." And that was "Andy Warhol". I never really quite knew why I would have inspired that because I was a bit of a hippie and the last person to have had anything to do with Andy Warhol at that time. So it was like he'd given it to me, which was very nice. It was a joy to be with him and Ronno, who was a lovely guy. Ronno for me lifted David's songs to a different level because up to that point everything had been strumming and suddenly the electric guitar made a difference

to his songs and getting them across. I went with him and Angie to Glastonbury and he was on his own with the guitar. Some people say Ronson was there, but I don't recall that at all.

This was the early days of MainMan and DeFries was the captain of that good ship. For any artist to be suddenly told, "There, there... I'll take care of everything," was a joy.

They had the studio they wanted, and the band had money, even if it was a pittance. Trident was where I was doing my album. I used Rick

Wakeman when he wasn't with David. It was just a joy that DeFries facilitated David to grow musically. You can write the greatest songs in the world, but the thing is to actually get them recorded. But recordings cost money, studios cost money and DeFries sorted things out so that he had what he wanted.

At the same time, DeFries had a vision. He'd say in life you had to have a "first-class" mentality, like travelling first-class. He also said we all should go to America – that's where you needed to be. He also decreed we should have personal assistants, so we all had a PA, which was a bit mad. Angie was very involved at that time – she was buying him clothes. If he had a song at Haddon Hall and was strumming away, she would say "great" and encourage him. They were very idyllic times for about three or four years.

He was meant to produce my album, but *his* album suddenly took off very quickly so he only did the "Andy Warhol" track. On my version you can hear him singing in the background and strumming – on the old 12-string, of course. I recorded my version first but I had to finish *...Superstar* before I could concentrate on the album, and he liked my version so much he recorded it for *Hunky Dory*.

We'd be in each other's pockets. If I was in the studio he might wander through with Lou Reed, it was home from home. Trident was a great studio – the sound of the piano was particularly good. They were good times, and it's always good to be in Soho. It was good to have a feeling you were going somewhere – not that it was instantly accepted.

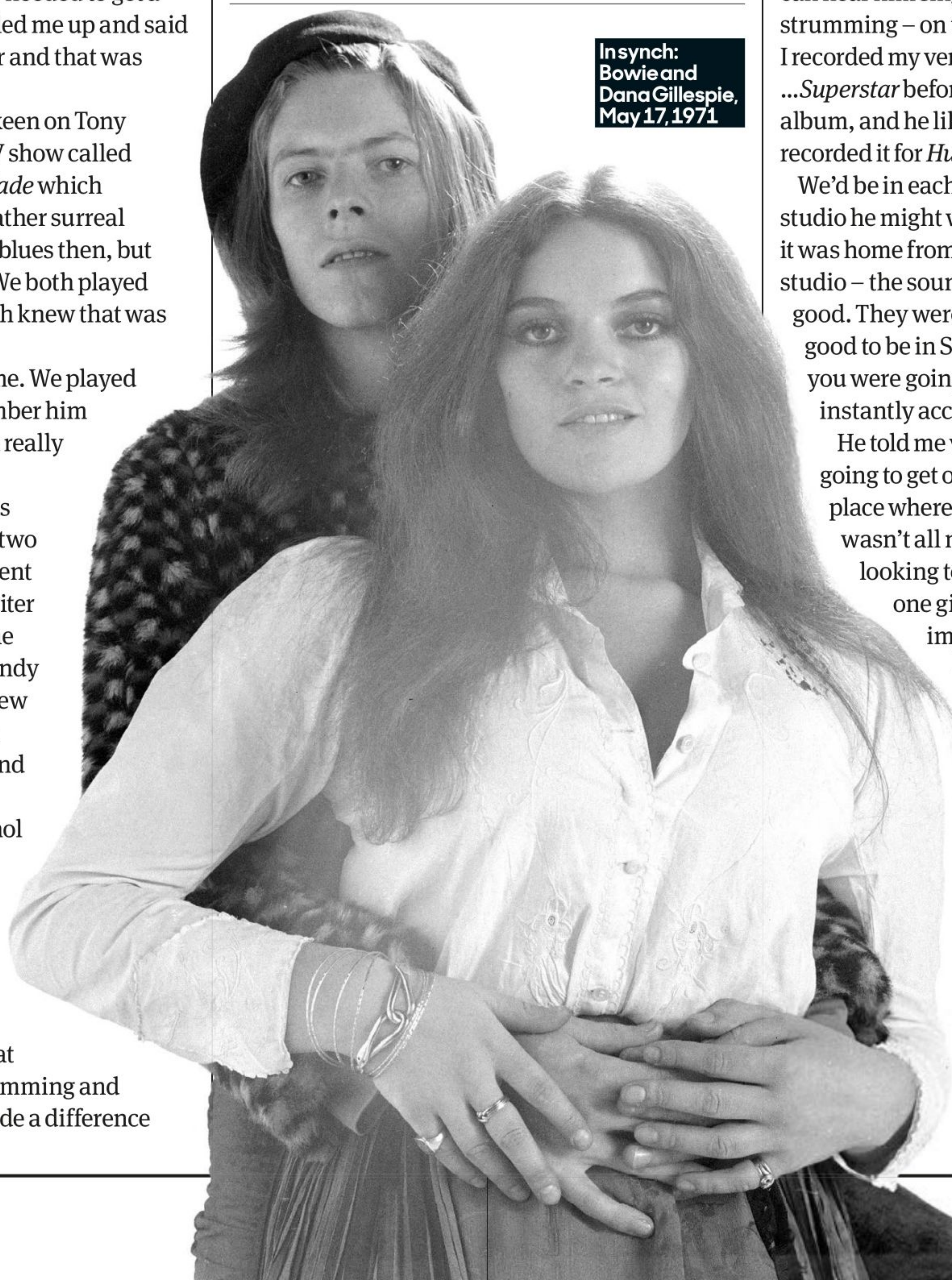
He told me when I met his parents, "I'm going to get out of this place," meaning the place where he grew up. Our relationship wasn't all music but I certainly wasn't looking to be Mrs Jones or his number-one girlfriend. Music was far more important to both of us. I was doing theatre but he was doing theatrical music.

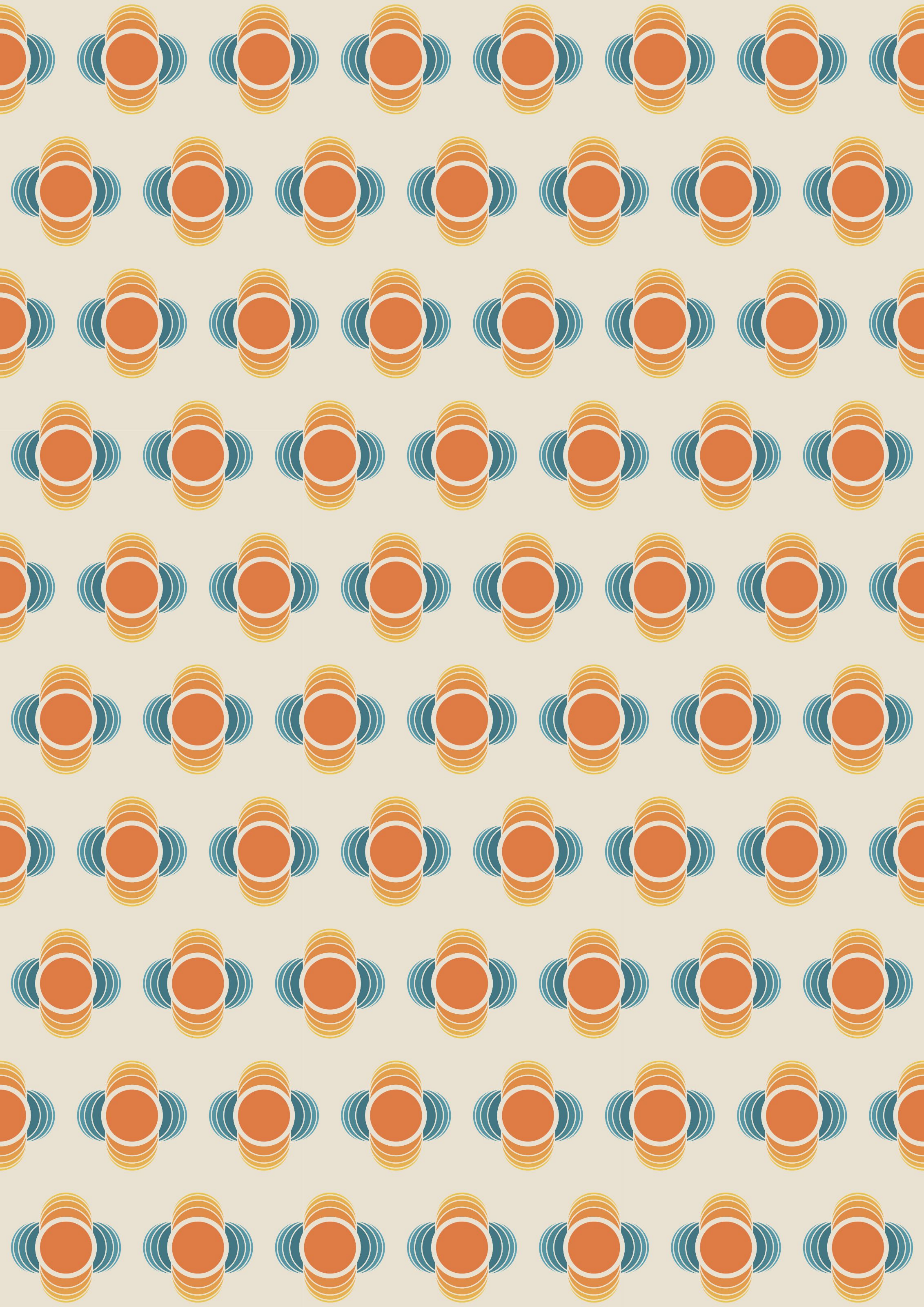
It took a while for him to perform as David Bowie. When he used to go out, even in the 1960s, he didn't dress in sloppy jeans and a T-shirt, he always wore an outfit and made a statement. And that went for his music, too. ●

Dana Gillespie's What Memories We Make: The Complete MainMan Recordings is out now on Cherry Red

"I WASN'T LOOKING TO BE MRS JONES. MUSIC WAS FAR MORE IMPORTANT TO BOTH OF US"

**Insynch:
Bowie and
Dana Gillespie,
May 17, 1971**





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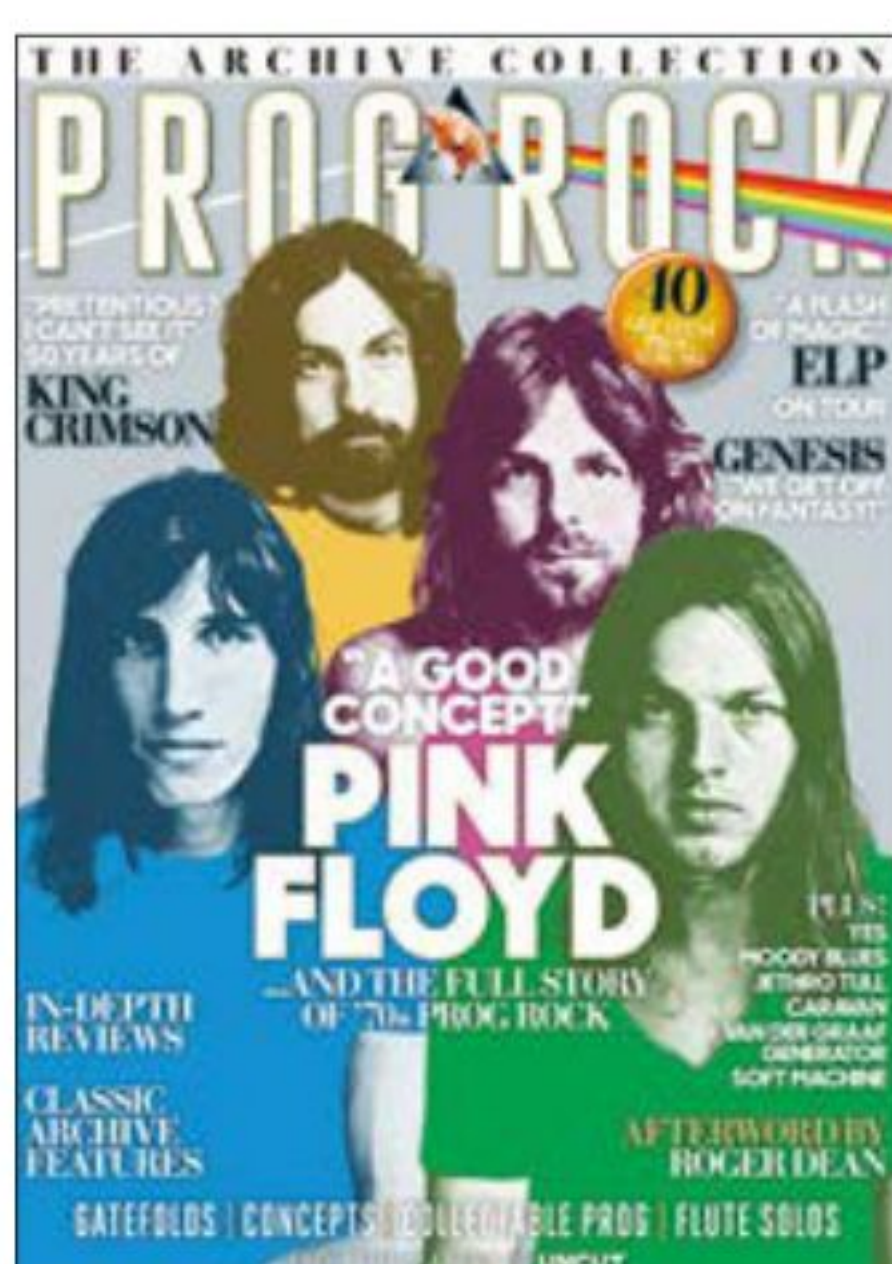


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